

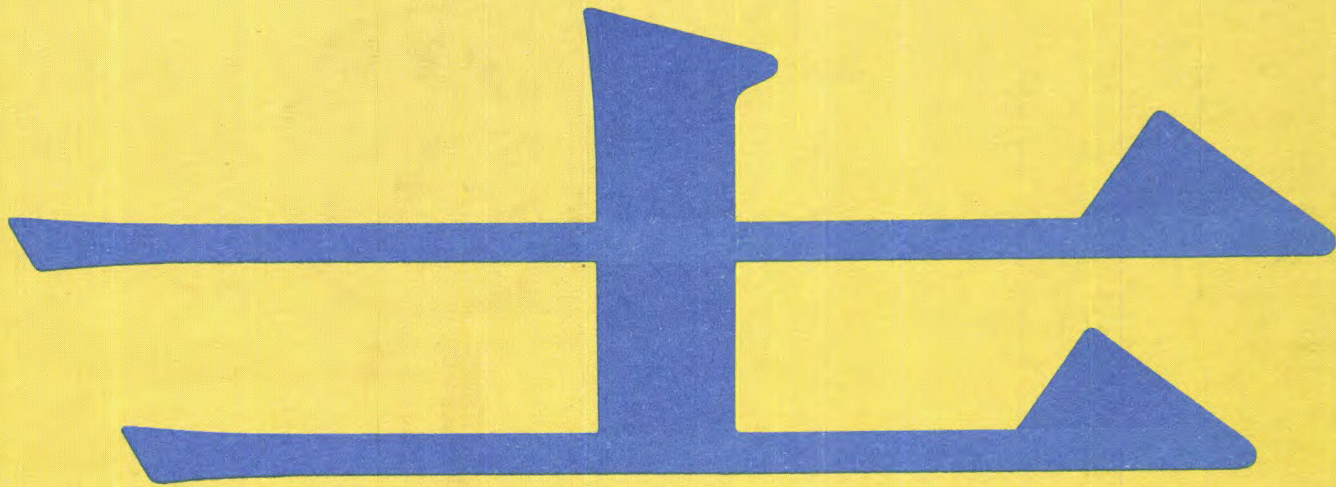
U&Lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ Ç \$ % & c £ % ! ? () []

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FIFTEEN, NUMBER THREE, AUGUST 1988



*What happens
when you cross a
Chinese character with a
Mercedes-Benz?*



*Kanji.
Turn to page 40 and see how
Katsuichi Ito, a Japanese calligrapher
and graphic designer, added a few strokes of his
own to illustrate the symbolic logic
behind Asia's writing
system.*

U&Lc.

VOLUME FIFTEEN, NUMBER THREE, AUGUST, 1988

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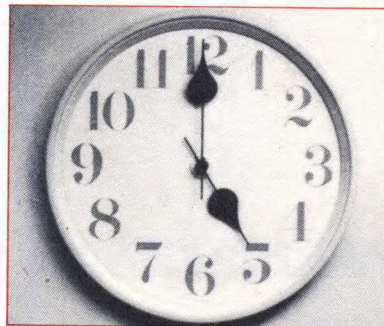
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This issue of U&Lc was mailed to 215,500 readers: 165,500 in the United States and Canada, and 50,000 abroad. It will be read by approximately 1,000,000 people.

September 15–November 3

**TYPOGRAPHIC
 TREASURES:
 LOU
 DORFSMAN
 A RETROSPECTIVE**



For more than

forty years, Lou Dorfsman was responsible for much of the design and advertising done by CBS, Inc. As Vice President and Creative Director of Advertising and Design, his work has set a standard aspired to by corporate communicators around the world.

This retrospective exhibition also includes graphic design, exhibition design and advertising done for other clients, including Dansk Designs International.

The recipient of many design awards, Lou Dorfsman was elected to the Art Directors Club Hall of Fame in 1978, the same year that he was awarded the annual medal of the American Institute of Graphic Arts.

Upcoming Exhibition

November 16, 1988 – January 5, 1989
Trustees of the Future,
 the fourth annual Herb Lubalin
 International Student Design Competition
 and *STA 100,*
 the 11th annual graphic design competition
 sponsored by the STA in Chicago.

Hours: Monday – Friday 12:00 noon – 5:00 p.m.
 (Closed September 21 and October 10)
 Admission: Free

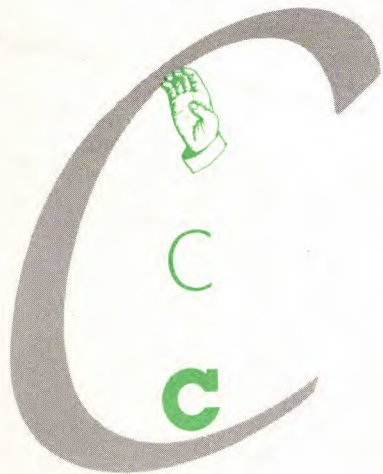
ITC Center
 2 Hammarckjold Plaza, Third Floor
 (866 Second Avenue, between 46th and 47th Streets)
 New York, NY 10017

Morning hours available for schools and professional organizations by reservation only.
 For more information and group reservations call (212) 371-0699.

For much of their history, the “C” and “G” evolved as the same letter. The Phoenicians named it *gimel*, meaning camel, and used it to indicate the sound roughly equivalent to our present-day “g.” They drew the character with two quick diagonal strokes, creating something that looked like an upside-down “V” which was short on one side.



When the Greeks began to use the Phoenician *gimel* in their writing, they took many liberties with the original character design. First, the angle was straightened so that the letter resembled an upside-down capital “L” with the arm extending to the left. Then they reversed the letter so that the short stroke was on the right side. This design-reversing was not uncommon with the Greek versions of Phoe-



nician letters. Several incurred this fate. The reason probably lies in the fact that the early Greeks, for some time, wrote boustrophedonically (a seldom-used word which means “turning like oxen in plowing”). For this period, they wrote using alternate lines written in opposite directions. This meant that non-symmetrical letters were reversed in alternate lines of writing. By the sixth century B.C. the style had been dropped in favor of the current practice of reading from left to right, but by that time many letters were permanently inverted from their Phoenician design.

As with other Greek letters, the Romans softened the sharp angle of the *gamma*, and the form began to look like our present “C.”



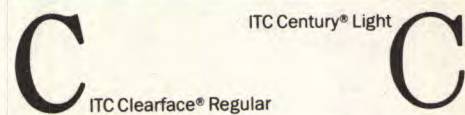
The Romans used the letter to indicate both a hard (kay) and soft (gay) sound, and in time, they developed a graphic differentiation for the two sounds. The soft sound remained the “C,” while a barb was added to the bottom terminal to indicate the hard “G” sound.

Thus, the *gimel* evolved into both the “C” and “G.” The “C” is not only the third letter of our alphabet, but is also the first letter to share the same design for capital and lowercase.

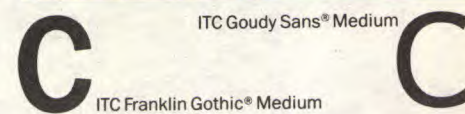


The “C” is approximately as wide as it is high. Like other round characters, the “C” should also be slightly taller than the height of an “H.” This and a slight increase in stroke weight ensures that the character does not look light and small.

In a Roman alphabet, the top serif is larger than the bottom. In fact, in many typestyles the “C” has no bottom serif. Weight stress of the main curve is also slightly below center.



In sans serif typefaces there is a slight thinning of the stroke weight at the top and bottom of the character, normally with slightly less thinning at the bottom than at the top.



The bottom terminal generally extends just a little beyond the top.

Allan Haley



A



B



C



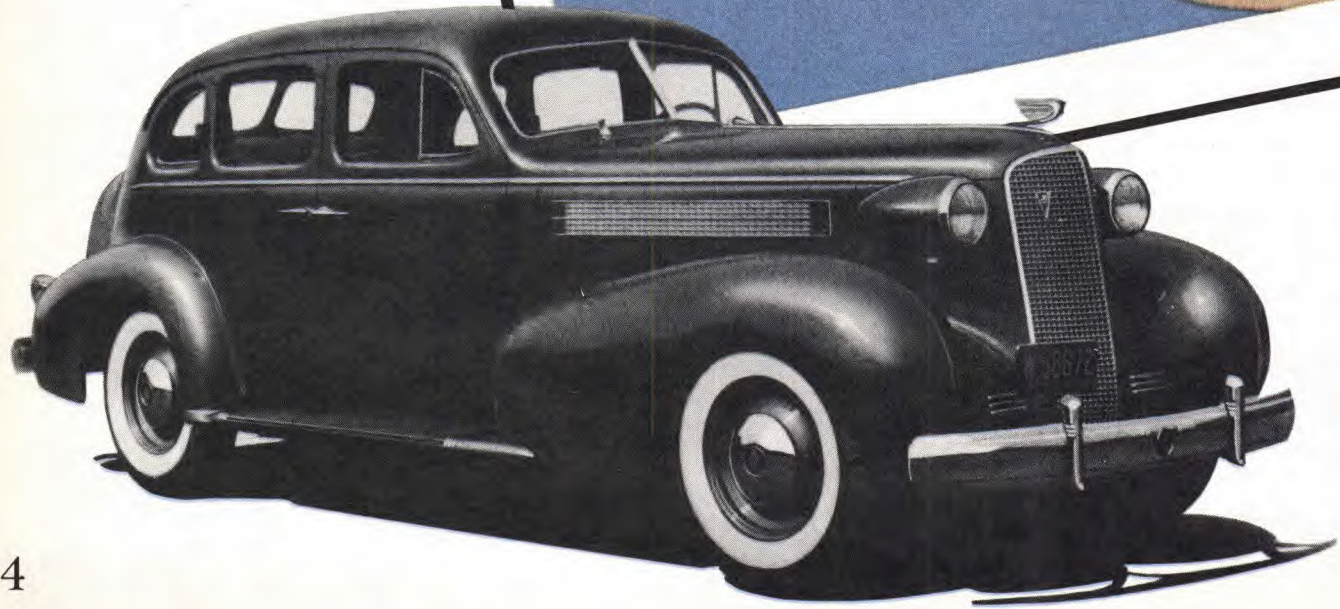
D



E

- A Otis Shepard, 1933
Proposal for beer advertisement
- B Otis Shepard, 1933
- C William Smith, 1937
- D Artist unknown, c. 1931
- E Otis Shepard, 1933

- F William Welsh, 1937
- G Frank Quail, 1937
- H John Mulligan, 1937
- I William Welsh, 1937



BILLBOARDS of the '30's MESSENGERS of a new TOMORROW

By Steven Heller

Since the inception of billboards, critics have assailed them as a blight on the American landscape. The whole idea of disrupting nature with obtrusive structures that carry intrusive messages was objected to. Although legislation has been passed that limits billboards, outdoor advertising is much too important for business identity to ever be outlawed entirely. While not excusing the often inferior esthetics, billboard art remains the cornerstone of America's venerable poster history.

Before radio and television took the lead, the billboard—strategically situated on roadways, buildings and city streets—was the primary mass-market advertising vehicle. Although many were produced by anonymous studio artists, leading illustrators and designers, such as Lucian Bernhard (Rem Cough Syrup, Amoco Gasoline), N.C. Wyeth (Coca-Cola), Otis Shepard (Doublemint Gum), and A.M. Cassandre (Ford Motors), applied their talents to this form.

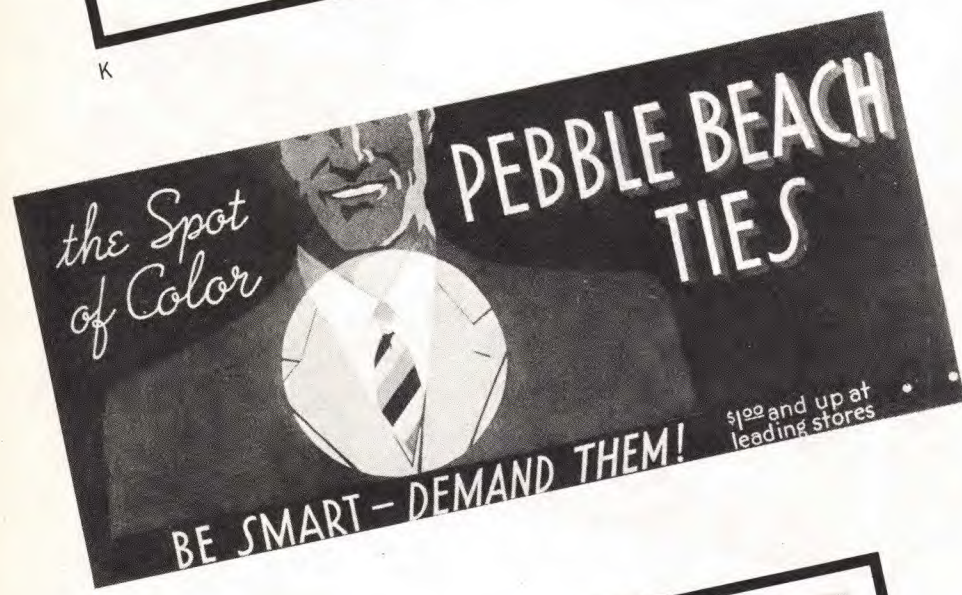
Today, some of these mammoth images are treasured artifacts of the material culture.

The year 1870 marked the earliest recorded leasing of outdoor signboards in the United States: a fence around a post office under construction in New York City. Noting the increased need for advertising media, in 1872 the printing firm of Kissam and Allen began to erect and lease its own poster panels. Soon the poster-stand (as the billboard was first called) dotted the landscape. In 1891 a standard printed sheet (28" x 42") was offered in combi-



MESSENGERS *of a new* TOMORROW

J Herbert Abbey, 1936
K Lawrence Feyling, 1937
L Emil Grebs, 1937
M Artist unknown, c. 1938



nations ranging from one to 24 sheets, and in 1912 the standard 24-sheet poster (19'8" x 8'10") was selected by the industry as the preferred size for its new "Double A" poster panels (the ones used today).

At first, posters were sold by solicitors or agents often connected to a printing firm. Only in the '20s did advertising agencies assume the responsibility. From a handful of independent suppliers grew The Outdoor Advertising Association, which soon became a regulatory group, employing inspectors to check on the construction and distribution of panels and the appearance of posters. By 1917, \$350,000,000 was reportedly spent on outdoor advertising; and twice that amount by the mid '20s. But according to many critics, the quality of the American 24-sheet poster was generally inferior to the smaller yet more innovative English, French and German posters.

In part, this was true because the artist and designer in American advertising (where copywriters were the kings of the roost) was less important than in the European (where the image was dominant, and the marriage of copy and image was respected); though the "masters" turned out their share of banalities, often designed by committee. During the '20s and '30s, the golden years of American outdoor advertising, the billboard had its limitations; artistry was admittedly secondary to stark communication and the need to steal viewers' attention for at the most just a split second. Yet the successful examples shown here effectively combined art and message, conforming to historian Hamilton King's timeless definition that a poster should "seize a moment, exploit a situation with one daring sweep of [line and color]...all that can be told of a tale in the passing of an instant. It is dramatic and imaginative, yet it is saliently sincere."

Reeling from Depression in the 1930s, American industry began its uphill drive to repair the damage. The 24-sheet billboard poster became an important symbol of this recovery. The esthetic quality also seemed to improve as some designers became more involved with the creative process. Advertisers accepted the seductive powers of modernistic imagery to sell their wares. Billboards, such as these, heralded the new industrial age, fostered a new consumerism, and symbolized a brighter future.



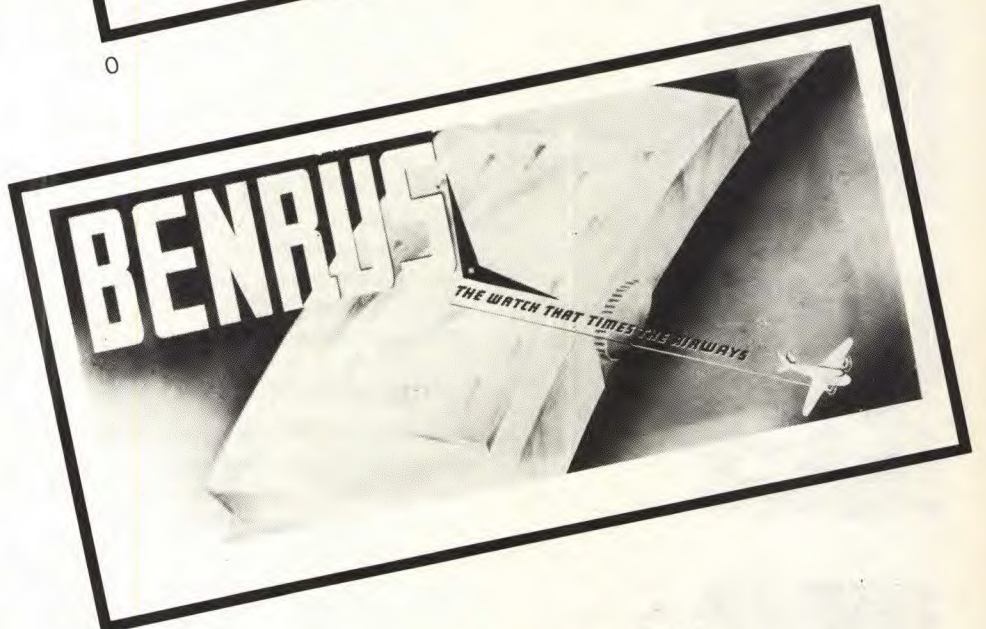
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O



P

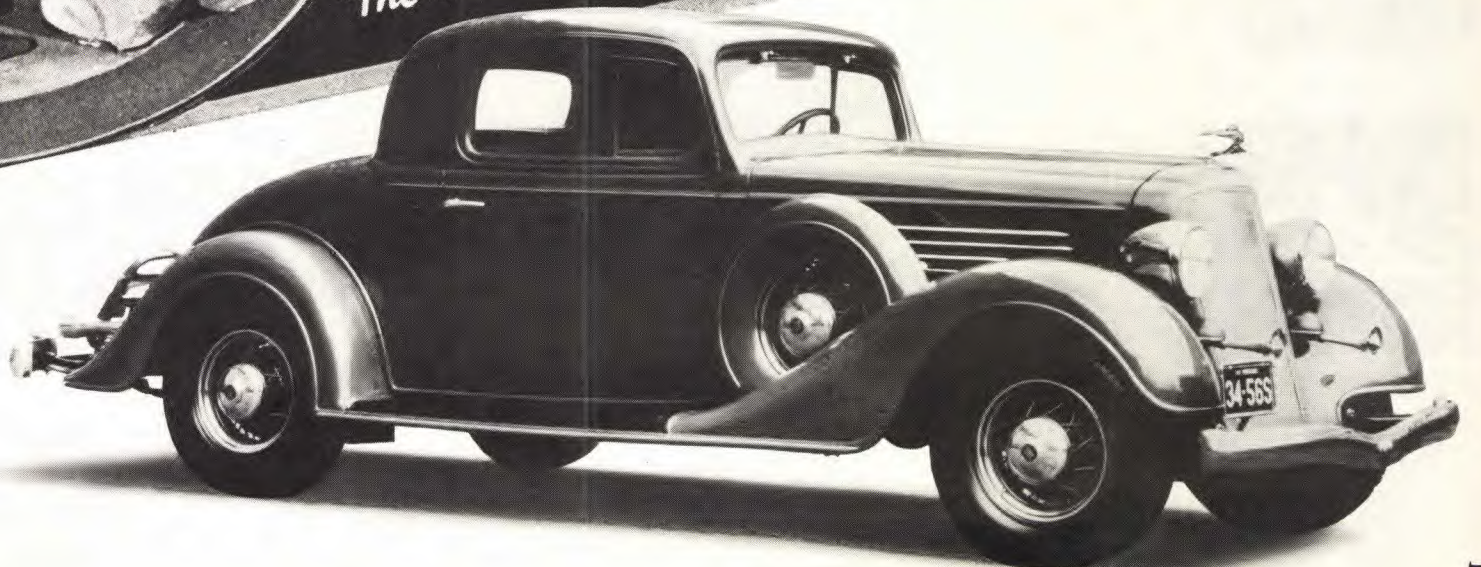


Q

- N Otis Shepard, 1937
- O Ernest F. Bauman, 1936
- P Dorothy Shepard, 1936
- Q Artist unknown, c. 1936
- R Lyman M. Simpson, 1936



R



ITC Arabic? Yes.



ITC
Latif

To meet the international demand for contemporary, well designed non-Latin typefaces, ITC is embarking on a program to bring them to the market through ITC's normal distribution channels, ITC Subscribers. (These are listed on page 74 of this issue of U&Ic. ITC Subscribers releasing these typefaces will do so on their own timetables.)

The first group of ITC non-Latin types consists of six Arabic families, all created by a team of designers led by Mourad Boutros. The team also includes Arlette Boutros and John Boutros.

The six families are: ITC Latif,[™] ITC Boutros Calligraphy,[™] ITC Boutros Setting,[™] ITC Boutros Kufic,[™] ITC Boutros Modern Kufic,[™] ITC Boutros Rokaa.[™]

Mourad Boutros

Mourad Boutros is internationally acknowledged as one of the most outstanding modern Arabic designers and calligraphers. He began his career in 1968 as a designer and calligrapher, subsequently working as Creative Director for several international advertising agencies in the Middle East. In 1974 he won first prize for Best Creative Ad in the daily newspaper, L'Orient Le Jour. He came to England in 1975 to establish his own agency. Since 1975, Mourad Boutros has been a typographic consultant to Letraset, where he creates original typefaces and supervises the

production stages of all their Arabic typefaces. Mourad Boutros is also the Arabic typographic and design consultant to the U.S.-based Bechtel Corporation, to Rupert Jensen Associates, and to a number of other international corporations.

John Boutros

Trained in graphic design, John Boutros worked in several advertising agencies in Lebanon and Saudi Arabia as Art Director and Creative Director. He came to England in 1978, where he developed considerable expertise in typography and its practical applications in computer typesetting.

Arlette Boutros

Trained in Lebanon as a calligrapher and graphic designer, Arlette Boutros worked for several large Middle Eastern advertising agencies and design studios before coming to England in 1975. An experienced graphic designer and typographer, she has created a number of elegant, intricate and original Arabic typefaces and borders, many of which have been marketed by Letraset.

Applied Arabic

Applied Arabic is the name of an organization that represents a unique cooperation between leading typeface designers and type technologists. Its purpose is the development, production and marketing of a range of Arabic alphabets suitable for use in today's typesetting and lettering systems.

Its designs have been carefully prepared to reflect the needs of contemporary Arabic typography, retaining the best of traditional influences and applying the highest standards of shape, construction and legibility. Some designs have been specifically drawn to "work" alongside popular



ITC
**Boutros
Calligraphy**



ITC
**Boutros
Setting**



ITC
**Boutros
Kufic**



ITC
**Boutros
Modern
Kufic**



ITC
**Boutros
Rokaa**



حروف عربية

Latin designs, for example, ITC Latif perfectly complements the popular Helvetica® series.

Advanced computer-design techniques have been used in this work. Sophisticated programs that convert alphabets into the digital resolutions used by the broad range of printing devices have enabled the designers to ensure that the typefaces will function under all conditions.

The range of styles illustrated here and on the following two pages is stored in Ikarus format, the industry standard for digital typeface storage. This data can be readily converted via software into formats for the production of artwork, or into the data required by signmaking systems, typesetters, laser-printers, and other systems.

The Development of Arabic Script

Today's Arabic script traces its roots to the third century A.D., to a Semitic language known as Nabataean, which in turn evolved over several centuries into a static angular script called Jazm. By the seventh century, the time of the Prophet Muhammad and the birth of Islam, the written word and calligraphy became important. (Pre-Islamic tribes had a love of language and poetry, but the spoken word was dominant; the written word was understood by few and was culturally unimportant.)

With the publication of the Koran, or Quran, in 651 A.D.,

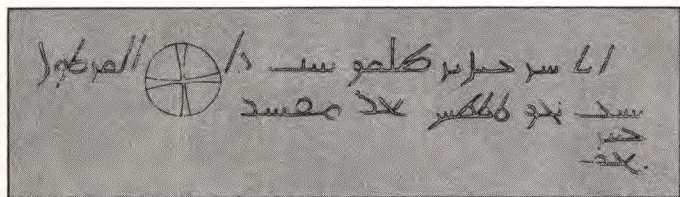
there was need for increased literacy and for a script that was both beautiful and easy to read. The result was Kufic, named after the cultural center of Kufah. It was the dominant script for several centuries, during which it developed ornamental forms.

By the tenth century a still more legible, beautiful but less ornamental, script was needed. This was geometrically developed by Abu Ali Muhammad ibn Muqlah, much as Geofroy Tory influenced the design of Latin letters six centuries later. The geometricization of cursive styles used three standard, mathematically balanced units: the rhombic dot, the Alef, and the circle. In succeeding centuries other calligraphers developed their versions of Arabic scripts, often adding ornamental forms to the basic letters.

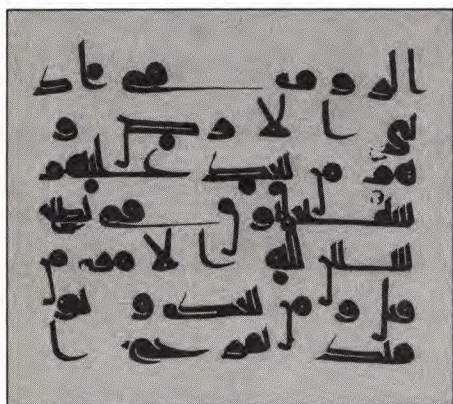
Today, and for the past several decades, the rapid expansion of the Middle East as a force in international affairs has created a new demand for a script that not only is readable and contemporary but can be typeset and output via today's typesetting technologies.

In 1976 Letraset entered the field of Arabic typography and, with Mourad Boutros, issued new Arabic type families for typesetting machines and dry transfer sheets.

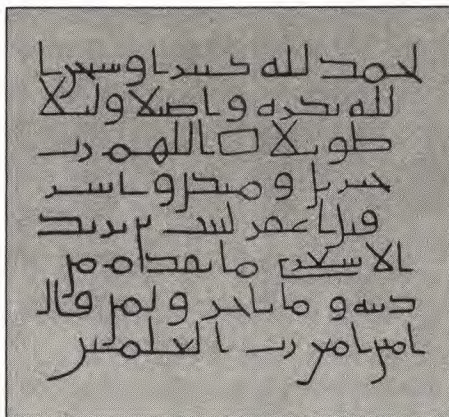
Now ITC makes six Boutros-designed type families available across the spectrum of typesetter/printer/artist's lettering sheets, devices and products.



Nabataean Script



Kufic Script



Jazm



Mourad Boutros



John Boutros



Arlette Boutros

ITC Arabic? Yes. حروف عربية

ITC Latif

The design of this family is based on Helvetica. Its relatively shortened Alef height and descenders ensure minimum interline spacing and its widened counters give higher legibility at very small sizes. This family is designed to be mainly applied in work that requires bilingual setting. Similarity of tone and pattern in both languages (English and Arabic) is achieved by minimizing the compromise in line spacing required for setting Arabic alongside English. The geometric nature of the design also allows maximum flexibility of usage with a variety of typesetting, headline and signage systems.

The ITC Latif family consists of Latif Light/Light Italic, Latif Medium/Medium Italic and Latif Bold/Bold Italic.

أپلايد أرابيك
أپلايد أرابيك
أپلايد أرابيك
أپلايد أرابيك
أپلايد أرابيك
أپلايد أرابيك

ITC Boutros Calligraphy

This family is based on the widely used traditional Naskh calligraphic script. Its distinctive feature is its straight baseline which has been achieved without affecting the traditional harmonious proportions of the Naskh script. It is designed to be used for both text and display, where legibility and beauty are to be achieved without losing the traditional feel. This typeface can be described as transitional.

The ITC Boutros Calligraphy family is available in Light/Light Italic, Medium/Medium Italic and Bold/Bold Italic.

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ITC Boutros Setting

ITC Boutros Setting has been designed as a simplified version of the traditional Naskh script, taking into consideration the needs of newspapers and magazines. It enables more text to be fitted in less space while retaining high legibility at small point sizes. The round edges give it a gentle look rarely found in traditional designs. It is ideal for newspapers and magazines as well as books and various print applications.

The ITC Boutros Setting family consists of Light/Light Italic, Medium/Medium Italic and Bold/Bold Italic.

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ITC Boutros Kufic

Based on traditional Kufic, with its geometric design and slightly serified characters, ITC Boutros Kufic is a simplified version allowing greatly increased legibility. It is ideal for headlines, body copy and advertising applications.

Available in Light/Light Italic, Medium/Medium Italic, Bold/Bold Italic.

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Everyday's a

With enough stamina and the right calendar, a person can indulge in 365 days of revelry and observances.

Once, the word *holiday*, which originated in Middle English as *halidai*, was reserved exclusively for holy days. Now it means anything we want it to. It applies across the board to any significant occasion that allows us time off from work, school or our

usual labors. In England, in fact, they take enormous liberties with the word, and people on ordinary vacations consider themselves to be "on holiday." ❖ But even if we confine ourselves to the traditional holy days of the Buddhist, Chinese, Christian, Hindu, Islamic, and Jewish calendars, the historic and civic celebrations of nations, the quixotic planting, harvest, season and weather-related rituals, famous birthdays and memorial

January 2

**Kakizome
Japan**

On the second day of the new year, Japanese families honor the Kakizome, "the first writing" of the year. The practice affirms the Japanese appreciation of fine calligraphy. With traditional brush and ink, each family member records a favorite poem or proverb on a long strip of paper. The Kakizome judged worthy are hung in a place of honor in the home.



February 5**

**Kitchen God
Celebration
China**

Just before the beginning of the Chinese New Year, families pay special attention to the Kitchen God Zao Wang, whose picture hangs in their kitchens where he watches over their hearths and provides for their sustenance. Since this is the time he goes to heaven to report on the family, they smear his lips with honey or candy so he will say only sweet things. The picture is then set on fire, and along with a few prayers, he is dispatched to heaven. A new picture of Zao Wang is hung on New Year's Day.



May 12

**Cat Festival
Belgium**

In pagan mythology, cats were endowed with supernatural powers. When Baudoin III, Count of Flanders, converted to Christianity in 962, he proved his break with pagan idolatry by tossing several cats from his tower. Through the centuries devout believers reenacted his ceremonial gesture. These days, however, toy cats are used instead of live animals, and in the city of Ypres, a Cat Parade brings out thousands of marchers dressed in costumes representing famous cats of mythology and literature.



June 1

**Procession de
Bouteilles
France**

On this day in the town of Boulbon in southern France, all the men, including town officials and clergymen, carry a bottle of new wine to the Chapel of St. Marcellin. After a sermon and a benediction, the bottles are uncorked and all the men in unison take a swallow of wine from their bottles. The wine is then taken home and set aside for the year as a cure for stomach ailments and fevers. The ceremony is followed in the evening by parties throughout the town.



September 4**

**Sunrise Dance
United States**

The White Mountain Apache Indians of Arizona celebrate the coming-of-age of their daughters with a four-day Sunrise Dance. Each girl, dressed in buckskin, wears an eagle feather in her hair, representing long life, and abalone shell on her forehead, a symbol of Changing Woman, Mother of the Apache. The fathers shower their daughters with kernels of corn and candy to insure a plentiful life, and the young women dance under the frame of a teepee to guarantee lifelong shelter.



October 1**

**Sukkot
Jewish**

This holiday commemorates the period after the Exodus from Egypt when Jews wandered in the desert for 40 years and lived in temporary shelters called *sukkot* or tabernacles. To this day observant Jews honor the memory of their ancestors' hardship and give thanks for the harvest by constructing temporary huts outside their homes during this season. They decorate their *sukkot* with harvest fruits and crops and take their meals in it for eight days.



* The Book of Holidays Around the World, by Alice van Straalen. Hard cover, 192 pgs. with full color illustrations, published by E.P. Dutton, Order Dept., 2 Park Avenue, New York, NY 10016. \$12.95.

** These dates are approximate because of differences in the Gregorian and other international calendars.

Holiday

observances, every day is a holiday somewhere. ❖ An edifying calendar of these international holidays has been assembled by Alice van Straalen in an exhaustively researched, handsomely illustrated book entitled, "The Book of Holidays Around the World."* With this calendar and enough stamina, a person could spend 365 days a year in revelry and observances. (We feel sure, however, that anyone who attempted the rigorous

schedule of celebrations would soon beg for "time off for hard labor.") ❖ More than a calendar, the book is a compendium of intersocietal religious, historic and cultural practices that can do more to promote universal understanding and tolerance than a month of summit conferences. ❖ Here is a review of some of the lesser known, intriguing celebrations practiced around the world:

March 27**

**Holi
Hindu**

This celebration anticipates the spring harvest in India and, according to legend, is a reminder of the burning of the evil witch, Holika. On the eve of Holi, bonfires are lit, and on the following day children and adults playfully douse each other with water and colored powders. By evening everyone is festively adorned in springtime colors.



April 30

**Walpurgisnacht
Europe**

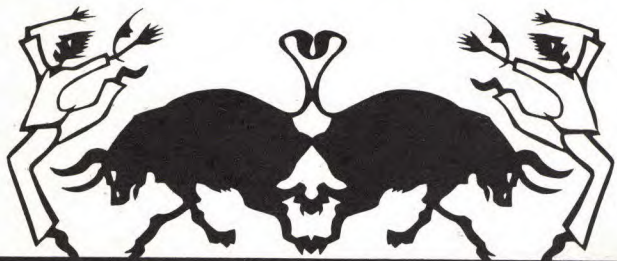
Throughout Europe, it was commonly believed that witches rode the sky on St. Walpurga's Eve. To frighten them off and prevent their casting evil spells on crops and livestock, believers everywhere brandished torches, rang church bells, clattered pots and pans. Today in rural Austria, people still stick brooms, rakes and spades into the ground to impede the witches' journey.



July 7

**Fiesta de
San Fermin
Spain**

This annual eight day festival in honor of the patron saint of Pamplona is known as "the running of the bulls." Windows and doors of the Calle Estafeta are boarded up each morning, and young men in white pants, white shirts, red sashes and scarves, run the narrow cobbled streets ahead of the bulls which are being herded into pens for the traditional bullfights. Runners must be fearless, as they are armed only with newspapers; they must also be agile and fleet-of-foot to escape being gored.



August 11

**The Perseids
Worldwide**

Unless you live at the South Pole, or you are unlucky enough to be under a cover of clouds, this is the night to take a blanket out to an open field, lie down and watch for the shooting stars—the annual meteor shower that originates in the constellation Perseus. As many as 60 brilliant meteors an hour enter the Earth's atmosphere and light up the sky.



November 18

**Mickey Mouse's
Birthday
United States**

On this day in 1928, Mickey Mouse appeared for the first time in an animated film created by Walt Disney. Since then Mickey Mouse has become an international celebrity. In addition to animated films, he has appeared in comic books, on clothing, watches, furniture, eating utensils, etc. He is so universally known that in World War II, "Mickey Mouse" was the allies' password on the D-Day invasion of the continent.



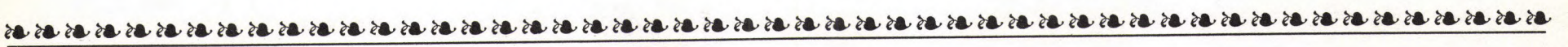
December 13

**Luciadagen
Sweden**

During this dark time of year in Sweden, St. Lucia (Queen of Light) is honored with a special celebration. Early in the morning of "Lucia's Day," the oldest girl in the family, dressed in a white robe and a crown of lighted candles, brings coffee and buns to the adults. Her sisters follow carrying candles; brothers, wearing white cone-shaped caps with stars. Many school, offices and civic organizations also celebrate the festival with a Lucia procession, refreshments and singing. **M.M.**



Type and . . . Magazines



TR **EAD**

ERS are fickle!

PERHAPS ONCE, a long time ago, there were those who had nothing better to do than curl up with a good magazine; just give them lots of text (all in about nine-point, with some headlines in, say, 24-point), and they'd start from the beginning and read right through to the very end.

But today, millions of good Americans are jogging when they ought to be reading magazines.

They're working out. Or else they are sitting, nearly comatose, watching some ballgame on TV. Their magazines are piled in the corner, with their cats sleeping on them, neglected. When they do

pick up a magazine, their attention span is short. They are constantly distracted.

The phone rings; or the kid demands to be taken some place in the car; the dog wants to be let out. And there is always

the seductive remote unit on that coffee table, beckoning—for them to change the channel, or to switch on that new CD, the VCR, the cassette deck.

Just how can those of us in the magazine game go about getting them all back into the fold?

Well, I have an answer, and through the courtesy of U&lc's editors, I'm quite ready to propose it: The answer is *type*! Better type, and a great deal more of it!

Type is more than the gray rectangular

These pullquotes allow a reader to get an idea of what a story is about without actually reading it. . . . In a magazine you can't really expect everyone to read everything.



'Text type is more than gray rectangles'

areas that designers like to "greek" in with the side of a pencil. Type is words.

As the population of art directors has proliferated into all sorts of places they were kept out of for years (e.g., corporate newsletters, tabloid shoppers, even daily newspapers), it has become obvious that good art—photographs and illustrations, nicely arranged and placed against a field of 9/10 Times Roman—is not enough.

If we are to capture the attention of people who are constantly being distracted, we are going to have to virtually shove those words at them—get them interested, get them started reading, make the text easy (preferably *delightful*) to read, and hold their attention. If all else fails, we have to serve up enough information outside the main text so they feel they're getting their money's worth.

On these four pages, I have trotted out nearly every typographical trick I know. (Something must be working, or you wouldn't be reading this far.)

Now it may be that I shouldn't use them all at once. In some cases, pictures *are* worth a thousand words. But for the purposes of this exercise, I wanted to pull out all the stops: big initials, large text read-ins, pull-quotes, captions, slugs, rules, orna-

ments, white space and—the right typeface. Let's just start with that:

The Right Type: I seem to always start a layout with the typeface. It is often a matter of association: The subject will bring to mind a type design from a place or time that fits. "The Old West" conjures up "wanted" posters and big, hulking slab serifs. For an article on Eastern European politics, I might turn to Weiss, with Lo-Type for headlines.

Sometimes the associa-

tion is "appropriate." But that's all I ask. Typographical design is almost all in the subconscious.

Nevertheless, do not underestimate readers in the matter of taste. Everyone is getting more sophisticated about design—from automobiles to watches.

The type for this article is ITC Berkeley Oldstyle,[®] chosen because it is an excellent text and display type for many publications, with four weights. It would be easy to design an elegant and contem-

porary format for a magazine using only this one type family.

It is a good idea to know where your typeface came from. ITC Berkeley Oldstyle (released three years ago) was designed by Tony Stan, who also did ITC Cheltenham,[®] another favorite. Stan created a synthesis of the designs of Frederic W. Goudy in this type. Goudy, of course, was the prolific type genius of the first part of this century, and perhaps America's greatest type designer up to the present time.

The style name, "Berkeley," evolved from "Californian," a face Goudy produced for the University of California Press—at Berkeley. ITC Berkeley also has some of the feeling of Goudy's Deepdene and Village No. 2. Sadly, it is hard to find these old Monotype faces, and

hot metal is not very practical for magazines nowadays. In any case, the Goudy models may appear a bit quaint in the 1980s. But ITC Berkeley has a 1980s drawing, and you can get it on virtually every typesetting system—anywhere in the world. That's because it's an ITC type.

The Big Initial: I don't often get the chance to use a drop initial that fills an entire page, so I couldn't resist it.

FIFTEEN years ago, drop initials were not in fashion. Now, they're everywhere. The point of a drop initial is to draw the reader's eye to the start of the text. Some magazine designers have gotten to putting them on things extraneous to the main text, such as pull-quotes. This may get people to read the pull-quote, but you don't want them to stop there.

Large Text: In the old days when type was lead, magazines used large type sparingly. The old slug-casting machines were great for regular text sizes, but above 14-point the matrices were expensive, and hand-set foundry type was time-consuming. We've had phototype (and its digital successors) for many years now, but text continues to be confined to its nine-point cage. Let it out! Try a full page of 24-point text for a real feeling of liberation.

Or, start out with big text—to make it easy for the reader and to create a vigorous graphic texture. And, consider using large body text for an entire article. This 12-point text type reads like butter, and

*The question is, how
are we going to attract
readers distracted by
their incessant
watching of television?
The answer is type!
Better type, and a great
deal more of it!*



tion is more obscure: When the subject is the environment, I think of Centaur, just because the Sierra Club books are always set in Centaur.

Of course, few readers are aware of these associations. At best, they may notice that the

helps lend the style of the typeface to the page.

Quotations: Pullquotes, panel quotes, readouts, decks—whatever you call these things—are another, if more conventional way to use large text.

Skillfully extracted from the piece, these devices allow a reader to get an idea of what a story is about before taking the cold bath of actually reading it. In a magazine you can't really expect everyone to read everything, and a pull-quote will help people get something out of an article they only glance at.

The editorial joy of magazines is the assortment of information that is brought together. The word "magazine," originally meant storehouse. For this serendipitous juxtaposition to be enjoyed by readers, they have to get at least a smattering of the content of every piece.

The only drawback is that some writing definitely does not deserve to be excerpted and served up in beautiful blocks of type. The answer to this recurrent problem is the precis. Rewrite the stuff. Summarize it. Make little lists. A good designer never lets a bad writer get in his way.



ROGER BLACK is a consultant graphic designer with offices in New York and San Francisco. He recently redesigned California magazine and the San Francisco Examiner. Previously, while art directing Newsweek, along with Jim Parkinson he designed a new headline face, Newsweek No. 9. He has also been chief art director of The New York Times and Rolling Stone and consultant for many other publications.

What Does He Mean, Slugs? Well, that was one just then. A subhead between paragraphs that helps organize, or at least break up, long text, I call a slug. They should carry some information (another reader aid), but I'll let you in on a secret: they don't always have to fall at a natural pause in the story—just read any newsmagazine.

Slugs can be big or small. They don't even have to take their own line—they can start on the first line of a paragraph, in type that's bigger, bolder, or both.

Headers: Take a leaf from book design, the little headings on the top of the page, called 'running titles' by some. These things can take the curse off a long text piece. By running them larger, they can become miniature pullquotes. Headers are a great way to establish the identity of an article for those perverse readers who start at the back and flip toward the front; a group I judge to be more than half the population.

Letterspacing:

After some years of cramming letters as tightly as possible, designers have rediscovered wide letterspacing. Suddenly, magazine layouts are so aired-out, it's getting hard to read the headlines. Of course, extra-wide letterspacing gets you out of the prob-

lem of tight kerning. When the "shoulders" of type were fixed in metal, type was evenly spaced by the laws of physics and the eye of the punchcutter. But nowadays fashion has decided that this even spacing is too loose. So we continue to work toward one extreme or the other.

Rules: Column rules made a comeback some time ago, but now magazines are replete with Oxford rules (a thick and a thin), Scotch rules (thick, with a thin on either side),

Ornaments: If rules are difficult, ornaments are impossible. There are artists who make these *fleurons* accent the page, and blend perfectly with the type, but I am not one of them.

If you don't watch out, ornaments will make a layout look canned, like clip art.

However, you may be great with these things, so give it a try. (An interesting selection is ITC's Zapf Dingbats,® a few of which I've tried to use on this page.)

Ah, White

Space: If editors, as has been said, are afraid of type, they abhor white space. They can't stop thinking of all the words they could get into those "holes."

But for readers it is a godsend. It's the needed "oxygen" in a magazine. A page packed with type is forbidding; it looks hard to read, or dull, or confusing. Judiciously used, white space can invite readers into a story.

There are other kinds of space needed in typographical layouts—space between lines, and space between characters.

I would have to have more space myself in order to make even a small start on it, but for now, why don't we just consider type as the figure, and white space as the ground? You can't have one without the other. ☘



Mug shot: No editorial layout would be complete without a tightly-cropped head shot. In this case, we have an eminently suitable black-and-white subject, my cat, Mighty Mouse, a great fan of magazines—for sleeping purposes. It is the caption that is important here: a reader device often read before anything else. Editors always wait to the last minute to write them, and the result is terse if not cryptic.

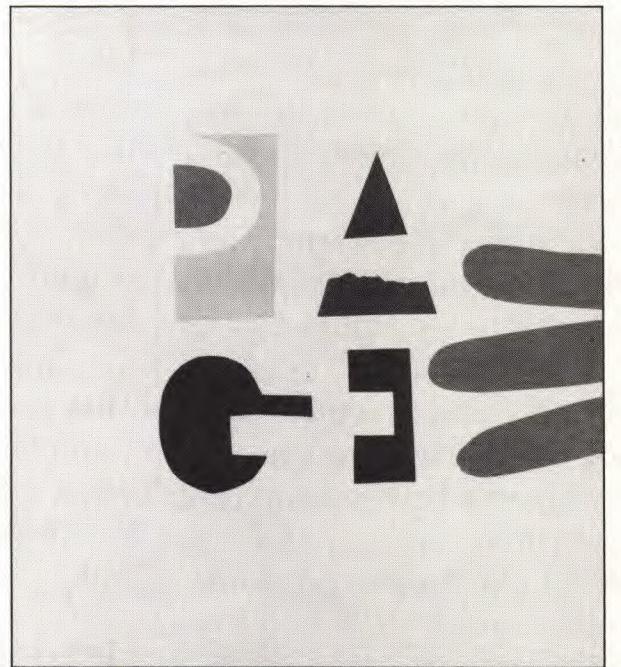
Bendays (there really was a man named Ben Day, who foisted screened rules onto the publishing world), and even dotted leader rules.

My rule rule is: Take them all out and see if the layout is any worse for it.

For the Love of



Cover of "A 24-Page Book" designed by Paul Rand, printed on Ikonofix Matt paper; text on Ikonolux.



It's heartwarming to know that in a world buzzing with megabuck business deals and multinational summits, there are people who dedicate themselves to nurturing modest, but worthy, little projects. They band together to "Save the Baby Seals"... "Save the Whales"... "Save the Grizzlies"... "Save the Redwoods"... "Save the Wetlands"...

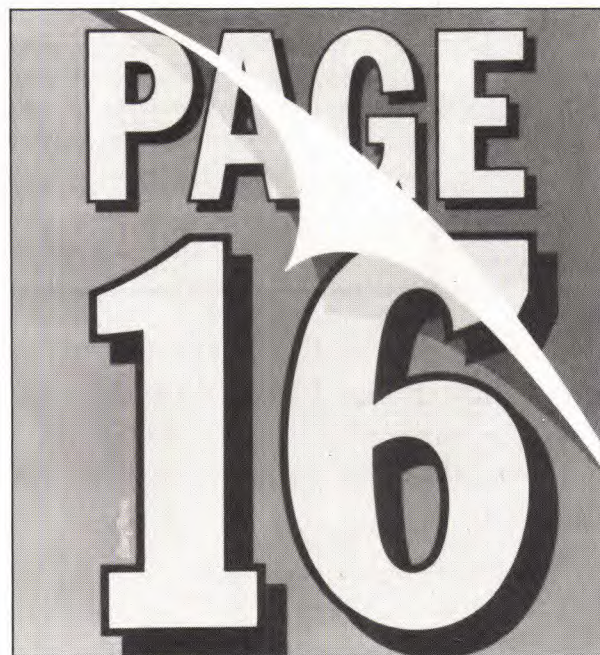
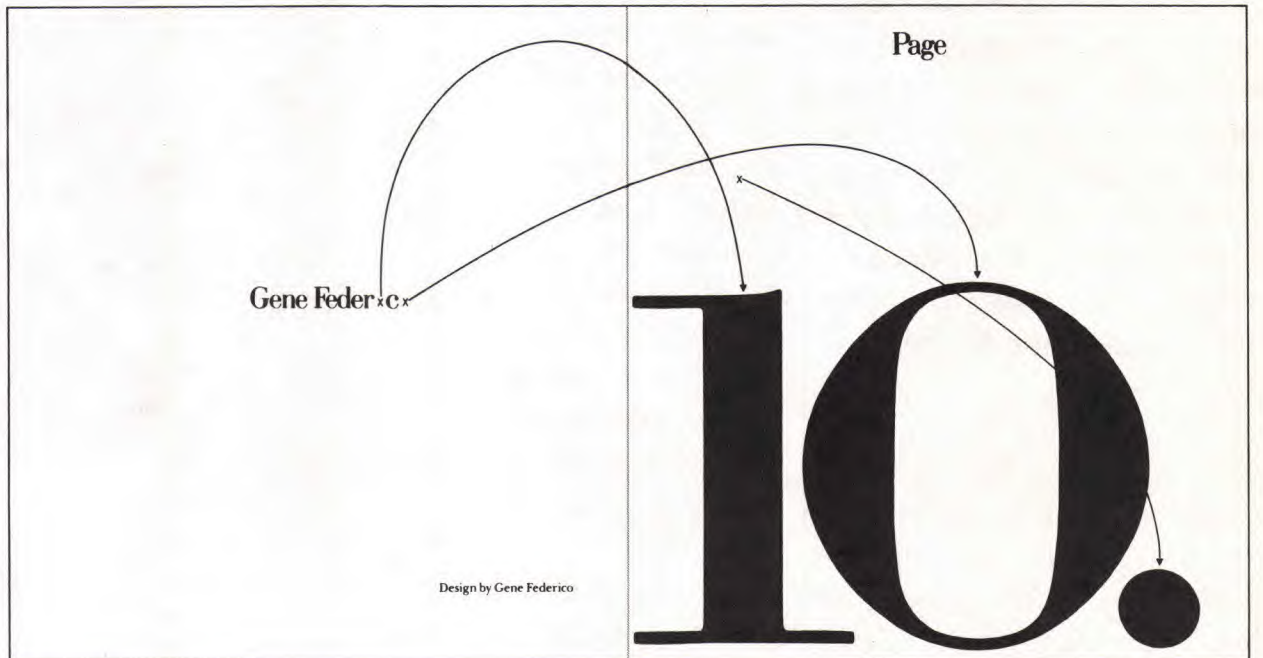
Not to be overlooked among contemporary benefactors is John Luke—a graphic arts consultant and President of the New York Type Directors Club—who is spearheading a crusade to "Save the Folio Number."

Even as a child, leafing through picture books and comics, Luke recalls his concern for the "servile status of the folio number"; always it was relegated to an inconspicuous corner of the page, like an afterthought. And that has been the case all through history. From the earliest texts gouged in clay tablets to the present day, with the exception of certain rare medieval illuminated manuscripts, page and chapter numerals have been treated shabbily. Worse still, in many publications these days, they are deleted altogether so as not to intrude on a bleed page or an advertisement. How many times have you come face-to-face with the promise: *Continued on page so-and-so*, only to find no such number exists. Then you must flounder around, muttering and fuming, as you hunt for the continuation of your story.

According to Luke, this is no way to treat the numerals that are so essential in establishing the proper sequence of a text, in indexing, and in marking our progress through a book.

On a more profound level, consider how we rely on just ten simple digits to express the most essential matters of our day-to-day existence: information about money, weights, quantities, distances, dimensions, temperatures, blood pressure, heartbeats... Clearly, numbers deserve respect.

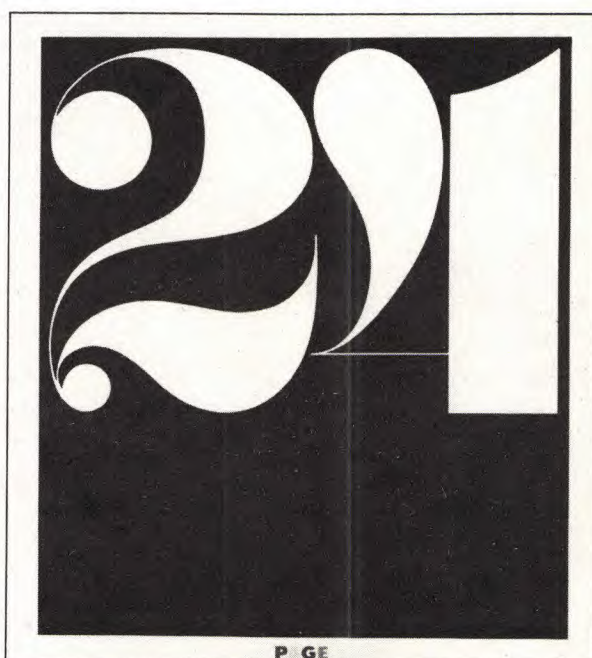
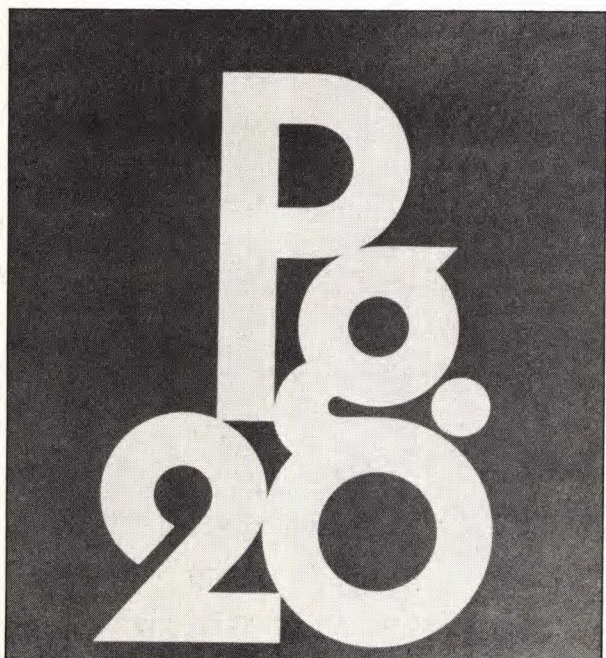
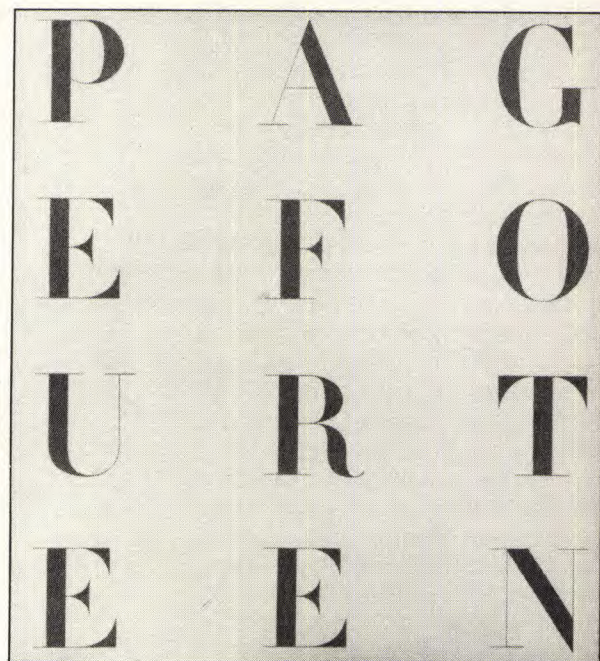
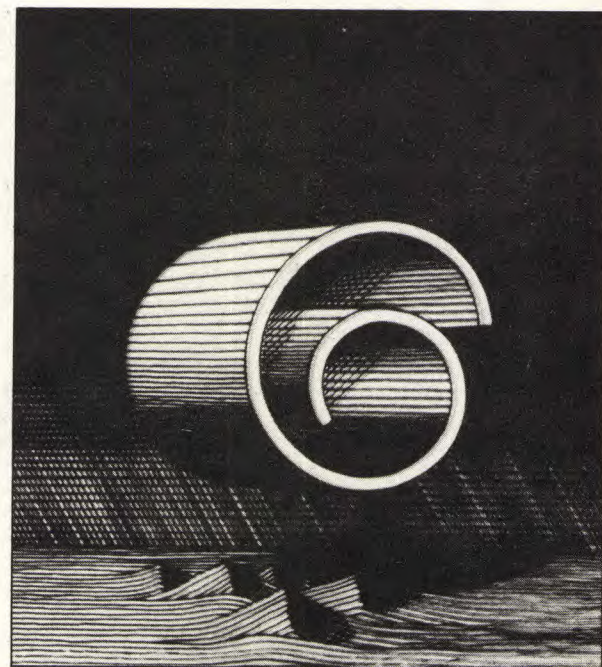
Recently, Luke conceived of a project to arouse our consciousness regarding folio numbers and redress the long-standing injustice. He broached his plan to two dozen superstar graphic and type designers and found them all enthusiastic about contribut-



Numbers



The 24 contributors: Page 1 Lou Dorfsman; Page 2 Freeman Craw; Page 3 Ivan Chermayeff; Page 4 Bradbury Thompson; Page 5 Milton Glaser; Page 6 Saul Bass; Page 7 Minoru Morita; Page 8 Paul Rand; Page 9 Mike Quon; Page 10 Gene Federico; Page 11 Alan Peckolick; Page 12 Diana Graham; Page 13 George Lois; Page 14 Tom Geismar; Page 15 George Tscherny; Page 16 Gerard Huerta; Page 17 Martin Solomon; Page 18 Patrick Fultz; Page 19 Samuel N. Antupit; Page 20 Tom Carnase; Page 21 Hermann Zapf; Page 22 Józef Sumichrast; Page 23 Massimo Vignelli; Page 24 B. Martin Pedersen.



ing to the venture. Page numbers were assigned, and participating designers were given *carte blanche* to "have their way with them." The results, some of which are reproduced here, were assembled in "A 24-Page Book," designed and produced, in color, by Luke. To be accurate, the book is more than twice 24 pages, as each designer was allotted a two-page spread.

As you can see, the designers unhitched their reins and had a ball. And while none of the designs have practical application, we feel certain that you'll never again look at a page, or specify type for one, without paying more attention to the little number in the corner. Which is just what John Luke intended.

The book has already won attention and awards from the New York Art Directors Club and the Type Directors Club. Flushed with victory, Luke is already preparing a sequel, this time in collaboration with photographers. Inquiries about "A 24-Page Book" should be addressed to John Luke, 18 Hartwell Drive, Mt. Sinai, NY 11766. Marion Muller

After a dark
and sterile age,
German
graphic designers
find

A VOICE OF THEIR OWN

Imagine, if you can, growing up in a place with no teachers, no mentors, no schools, no books, no rules to guide you; no standards to uphold, nothing to help you learn one of the rudimentary arts of civilization—how to communicate graphically.

Perhaps it sounds melodramatic to imply that young people growing up in Germany after World War II were cultural orphans. It may even strike you that impoverishment in the field of graphic design was trivial compared with other problems faced by a country emerging from the devastation wrought by Nazism and a debilitating war.

Then stretch your imagination further, and try to envision a world without all the tools and devices and written signs we use to communicate: a world without street signs, store signs, road signs, without announcements, newspapers, without catalogs and calendars, without printed instructions or directions—all things fundamental to our everyday functioning.

True, the Nazis didn't eliminate the printed word. They propagated evil through their own grotesque breed of graphic design. But they effectively destroyed the nucleus of Germany's artistic creativity, the Bauhaus. More fatal still was the loss of seminal talents—their most prodigious painters, architects and designers—to havens in Europe and the United States. In postwar Germany, young would-be designers had to look to distant shores for mentors and inspiration. There was simply "nobody home" for them. It was difficult enough to keep up with new developments and esthetic trends in the field, let alone experiment and initiate new concepts. The name of the game was catch on... catch up.

Happily, in 1953, there was a blessed event: the Ulm College of design was born. It was the first breath in the rebirth of a German school of design. "Here," according to designer Friedrich Friedl, "the once-repressed principles of the Bauhaus blossomed again." In their new teaching center, design was not considered to be merely peripheral embellishment, but an intrinsic, functional force in the environment.

Other developments jolted emerging German designers out of their adolescent growing pains into a new period of exploration and maturity. In the '60s, the new technology of phototypesetting sparked imaginations. In 1965 in Frankfurt, the first German showing of the annual New York Type Directors Club exhibition was mind-expanding. Soon after, it became evident that many young German designers were ingesting the DNA of outstanding American trendsetters and their work clearly showed the influence of these foreign mentors.



CLIENT: DEUTSCHE BIBLIOTHEK FRANKFURT DESIGN: RAMBOW, LIENEMEYER, VAN DE SAND
GERMAN P. E. N. CLUB IN EXILE 1933-48 EXHIBITION POSTER. THIS EXHIBIT FEATURED THE WORK OF WRITERS AND POETS WHO FLED GERMANY DURING THE NAZI REGIME WHEN THEY WERE PROHIBITED FROM PUBLISHING THEIR WORK.

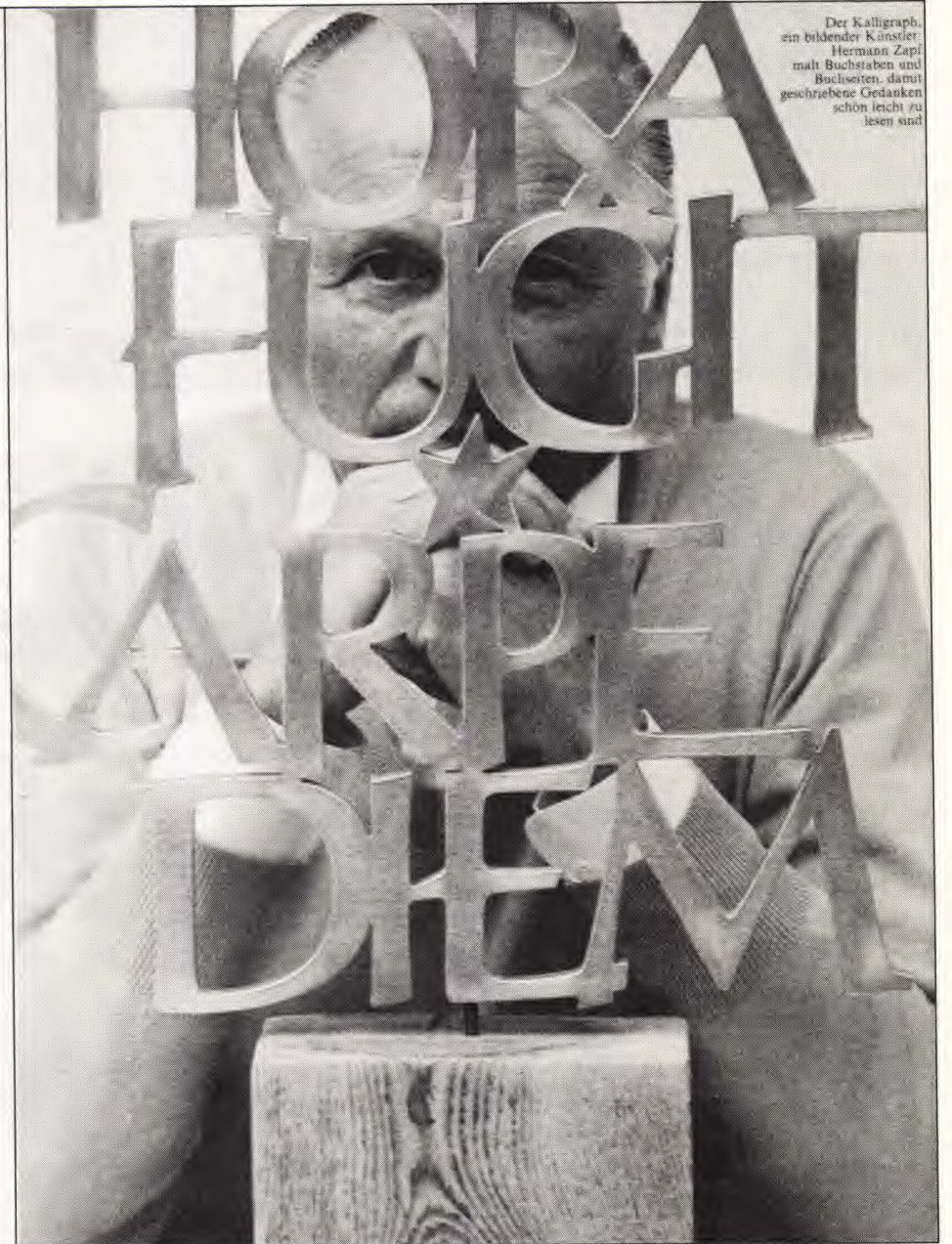
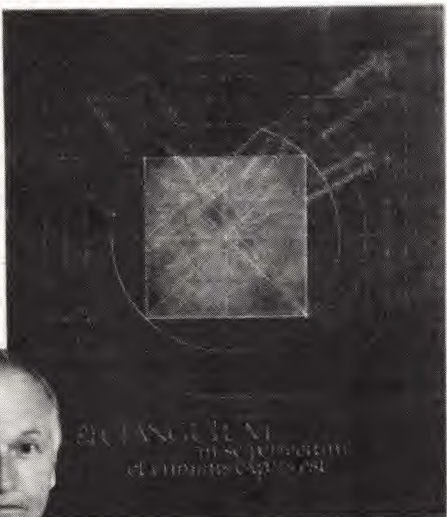
AVOICE OF THEIR OWN



VON DER LIEBE ZU DEN LETTERN HERMANN ZAPF

Wenn es so ist, daß der Mensch durch die Sprache lebt, dann lebt dieser Mensch durch die in Worten kondensierte Sprache. Gleichzeitig lebt er in ihr und für sie. Sein Buch „Über Alphonse“ enthält viel mehr als „einige Randbemerkungen über das Einwirken von Schriftarten“, wie es bescheiden im Untertitel heißt, es enthält die Beschreibung eines gehörigen Stückes vom eigenen Leben. Dieses Leben ist aus Lettern komponiert – oder doch zumindest durch sie strukturiert.

Von Michael Freitag
Fotos Hermann Dornhage



Der Kalligraph, ein bildender Künstler, Hermann Zapf malt Buchstaben und Buchseiten und geschriebene Gedanken schön leicht zu lesen sind

About the Exhibit

A meeting of minds 4,000 miles apart:

A few years back, Laurie Burns, director of the ITC Center, noted that it had been 20 years since the last group show in the United States of German graphic design. She approached Olaf Leu, German liaison chairman of the New York Type Directors Club, about organizing a contemporary exhibition. It was an undertaking more easily conceived than consummated. The job of announcing such an exhibit, correlating the work, judging, packing and shipping the exhibition would be monumental and, as Leu explained, there was no Type Directors Club in Germany to undertake such a project.

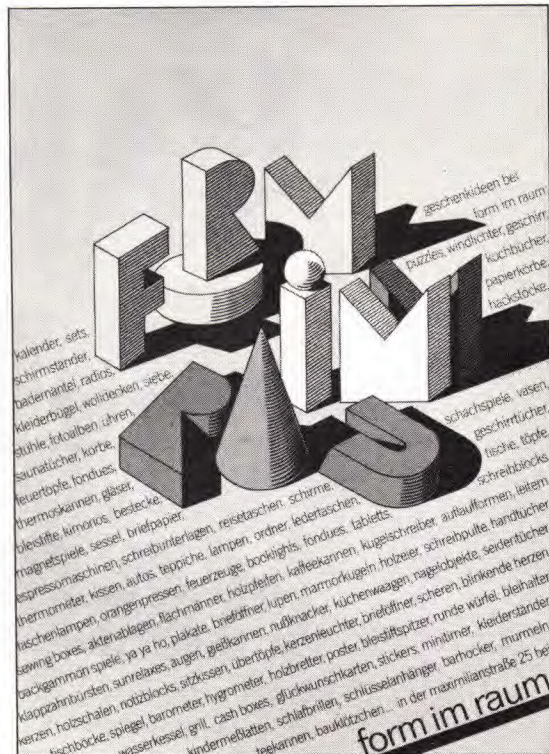
However, in Munich, another German associate of the TDC, Eckehart Schumacher-Gebler, unaware of the ITC request, was buzzing with a similar notion. Noting that the New York Type Directors was about to celebrate its 40th anniversary, he thought it would be appropriate to present the club with a gift—an exhibition of

contemporary German typography. Here now was a fortuitous meeting of minds that spanned 4,000 miles. In addition to organizing the entire project, Eckehart Schumacher-Gebler entertained the jury members and exhibited the entries in his Munich gallery before shipping them to New York.

The 211 selected pieces presented to the Type Directors Club and exhibited at the ITC Center represented West German design from 1983 to 1986. There are no outré experimental designs...no self-involved esthetic extravaganzas...and none that are crassly commercial. Also, to give maximum exposure to new talent and include the broadest spectrum of designers, the exhibition did not include any work that had previously won an award or that had previously won a prize.

From the sampling shown here, it is clear that German graphic designers have not only found their own voice; they have splendid tone.

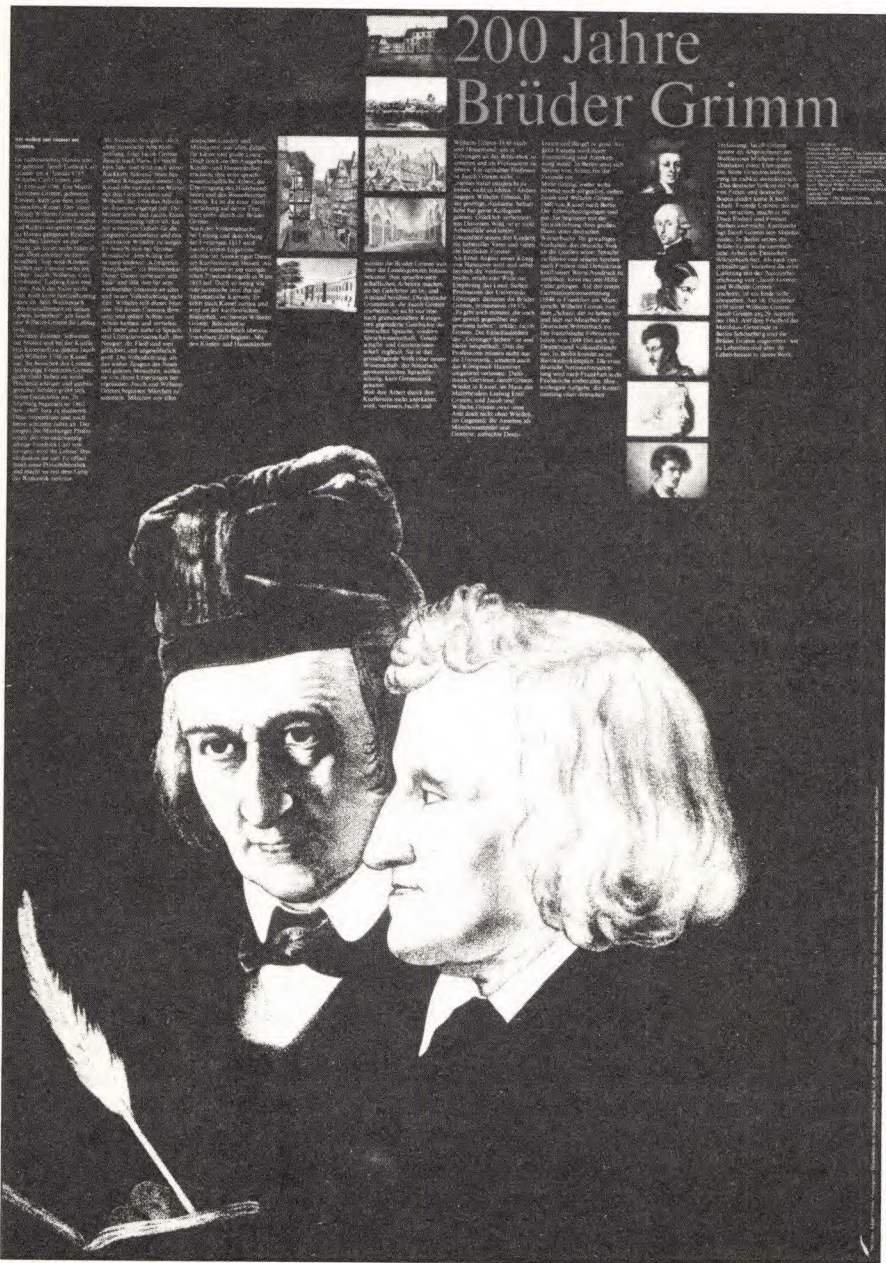
Marion Muller



▲ PUBLICATION: FRANKFURTER ALLGEMEINE ZEITUNG
ART DIRECTION: HANS-GEORG POSPISCHIL

CLIENT: FORM IM RAUM
EINRICHTUNG
DESIGN: HAGEN NERDINGER

CLIENT: ZANDERS FEINPAPIERE AG
DESIGN: FRIEDRICH FRIEDL



200 Jahre Brüder Grimm

Die Brüder Grimm sind die bekanntesten Autoren der deutschen Sprache. Sie haben die deutsche Sprache in der ersten Hälfte des 19. Jahrhunderts in der Form festgelegt, die wir heute kennen. Ihre Wörterbücher sind die Grundlage der deutschen Grammatik. Sie haben auch die deutschen Märchen in der Form festgelegt, die wir heute kennen. Ihre Märchen sind die Grundlage der deutschen Literatur. Sie haben die deutsche Sprache in der Form festgelegt, die wir heute kennen. Ihre Wörterbücher sind die Grundlage der deutschen Grammatik. Sie haben auch die deutschen Märchen in der Form festgelegt, die wir heute kennen. Ihre Märchen sind die Grundlage der deutschen Literatur.



CLIENT: HESSENDIENST DER STAATSKANZLEI
DESIGN: LAHAYE KERN

CLIENT: MESSE FRANKFURT
DESIGN: GGK

Augenblick.

HUCH AH HM
HALLO NA
HUHU BOUH
HATSCHIIIIII
HEY
MHMM
JA, JA
BAH
DUB-DUBA
DUP
OHAA
O...

Der von uns beobachtete Geschäftsraum hat sich für einen Moment hingeseigt und völlig abgestraut. Nur noch veranzelte Laute aus dem Turm, im 30. unteren Messertrab, dringen an sein Ohr.

In unserer Messestadt gibt es Raum und Möglichkeiten genug, sich für kurze Zeit einmal aus der bewegten Welt der Geschäfte auszuschalten. Dafür haben wir in den Messehallen und im Freien Ruheazonen eingerichtet. Damit Sie anschließend um so aktiver Ihren geschäftlichen Interessen nachgehen können.

"Hello, are you comfortable?" Ich wiederholte die Worte und stieg damit wieder an die Oberfläche, in die Welt der Lebenden. Mit neuen Kräften aus einer anderen Welt. Ich öffnete die Augen. Vor mir stand ein Geschäftsfreund Er hatte mich begrüßt. Richtig, ich war ja immer noch auf der Messe.

Eine Information der ZANDERS Feinpapier AG zum aktuellen Thema „WERBUNG IM AUFSCHWUNG“

Konjunktur für Qualität

Qualität hat Aufschwung. Nicht nur beim Konsumieren, sondern auch bei den Werbemaßnahmen. Wandel auch bei den Werbemaßnahmen. Je mehr das ehemalige Massenpublikum in viele einzelne Dialoggruppen zerfällt, desto stärker teilt sich auch der Medienmarkt auf.

Aber auch bei anderen Papiermedien vollzieht sich ein Wandel. Im plakatanalogen war es ein Kreativitäts- und Qualitätswandel, der sich bei der Werbung per Post einsetzte. Technologischer und ein gestalterischer Wandel auch bei den Werbemaßnahmen. Hier ist der Datenverarbeitung, die neue, rasche Eingabe sowie die Verbraucheransprache individualisierter werden.

Alles zusammen: die Medien werden vielfältiger, und dies führt zu weiterem Aufschwung ihrer Qualität. Die werbungstreibenden Unternehmen werden es danken. Volker Nickel

Gleichzeitig verstärkt sich der Trend zur Verwendung qualitativ hochwertiger Papiere – wer Aufmerksamkeit erreichen will, muß ansehnlich beim heutigen Konsumenten gekleidet kommen. Und es steht eine Explosion der Vielfalt bei elektronischen Medien ins Haus, die zusätzlich erhebliche Auswirkungen auf Mediapläne haben wird. Auch für Sie ist das Ende als Massenmedium abgesehen, hier geht es ebenso wie bei der Presse – der Trend zum individual- und zielgruppenmedium.

So waren zum Beispiel in den letzten Jahrzehnten die üblichen Veränderungen im Pressebereich zu beobachten, die heute bereits die Qualität der Belegung mit Anzeigen beeinflusst. Die Anzahl der Titel nahm zu, in Zeitungsnähe etablierten sich immer stärker die Anzeigenblätter und bei den Fachzeitschriften stehen wir vor der Frage, wie sich die Einführung von Informationssystemen auswirken wird.

Wenn Sie mehr über neue Trends im Werbeverhalten der Firmen, beim Verbraucher und den Werbeträgern wissen wollen, fordern Sie (kostenfrei) unsere Broschüre „Werbung im Aufschwung“ an. Sie ist nicht nur auf hochwertigem Papier gedruckt, sondern enthält viele grundsätzliche Fakten zur qualitativen Entwicklung der Werbewirtschaft.

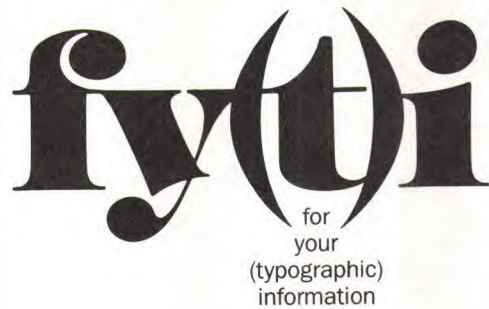
Zanders Feinpapiere AG
Absatzvorbereitung
D 5060 Gersisch Gladbach 2

Die typografische Form dieser Anzeige gestaltete Prof. Friedrich Friedl, Offenbach, im Auftrag der ZANDERS Feinpapier AG – als ein Beispiel für zeitgemäße Typografie.

DAS LISZT-PROJEKT *1811-1886

BAYREUTH 26. AUGUST 1886

CLIENT: BORIS GURADZE
PRODUKTIONSLEITUNG
DESIGN: OTT + STEIN



LightBook

TYPE FAMILIES

Although the idea of a type family has been around for over one hundred years, it took Morris Fuller Benton of American Type Founders Company to popularize the concept. In the late 1800s, the American Type Founders Company was formed through a merger of over 20 independent type foundries. Each company had a type library of hundreds of typestyles, many of which duplicated styles in other companies. The task of standardizing this massive typographic resource became the responsibility of Morris Benton. In an attempt to organize the typestyles, he grouped all the designs with similar traits under a generic name. Thus, Old Style Antique and Catalogue Antique, two faces of the same design from two separate manufacturers; both became Bookman, and Thorne Fat Face eventually became Ultra Bodoni because of its many similarities with the Bodoni typestyles.

In addition, American Type Founders began to release new typestyles within family groupings. While some families were complete at the time of release, other typeface families continued

to grow as a response to customer demand. The Cheltenham family is a good example of the latter. It grew from the two faces of the original 1904 release, to a family of 20 faces eight years later.

Since the advent of phototype technology in the early 1970s, complete type families can be planned and designed before any faces are actually produced.

A type family consists of a number of typefaces which show a marked resemblance, but have individual design variations, such as weight, proportion, angle, and surface texture.

WEIGHT. The most common and obvious variation within a type family is weight. Typestyles can range from very light to extremely heavy stroke widths and still maintain family

BY ALLAN HALEY

Mountain

Old Style Antique

Homes

Catalogue Antique

Forest

Bookman

THREE NAMES OF ONE TYPESTYLE

univers® 45

univers 55

univers 65

univers 75

WEIGHTS INDICATED BY NUMBERS

ITC Garamond® Light

ITC Garamond Light Italic

ITC Garamond Book

ITC Garamond Book Italic

ITC Garamond Bold

ITC Garamond Bold Italic

ITC Garamond Ultra

ITC Garamond Ultra Italic

ITC Garamond Light Condensed

ITC Garamond Light Condensed Italic

ITC Garamond Book Condensed

ITC Garamond Book Condensed Italic

ITC Garamond Bold Condensed

ITC Garamond Bold Condensed Italic

ITC Garamond Ultra Condensed

ITC Garamond Ultra Condensed Italic

ITC GARAMOND FAMILY

Bold Ultra

design traits. There is a British standard that classifies stroke weight changes in eight gradations: extra light, light, semilight, medium (usually the parent weight of the family), semibold, bold, extra bold, and ultrabold. Two other common weights not covered under the British standard are book, a midpoint between light and medium, and black, which is usually considered bolder than ultrabold. There are also many other names, such as fat, slim, hairline, elephant, and massive, to describe type family weight changes. There are even some families (Univers was one of the first) that use a numerical code to distinguish typeface weights.

PROPORTION. Character proportion is another variation on a family theme. By various stages, typestyles can be condensed or proportionally expanded from the parent design. Standard proportional increments are known as ultra condensed, extra condensed, condensed, normal, expanded, extra expanded, and ultra expanded. Other terms are also common, especially with display typestyles. Condensed proportions are

sometimes referred to as compressed, elongated, or narrow, while expanded designs in some type families are classified as wide, extended, or stretched. In most typeface families, however, the degree of proportion changes are limited, and condensed designs are more prevalent than expanded.

ANGLE. The design that results from changing the angle of a typestyle is called italic. This variation includes both simple oblique letters and a true cursive design. Originally, italic letters were not part of a type family. They were created as an independent design, based on formalized handwriting. Many years passed before the italic typeface was included as part of the type family, and many more before it was actually designed as a complement to the roman face.

Italics based on classic handwriting are generally called cursives, and have an almost script quality to them. Cursive designs are almost exclusively confined to serif typestyles. Obliques appear to be just slanted letters and are usually the italic designs of sans serif typefaces.

SURFACE TEXTURE. Surface texture is another variant within a type family. There are outline designs, typestyles that have the appearance of three dimensionality, incised, stenciled, textured, and comstocked typefaces.

ITC has, since its founding in 1971, been dedicated to the concept of releasing well-rounded and versatile typeface families. Some, like the ITC Cheltenham® or ITC Century® families, are quite large, while others, such as Friz Quadrata, are relatively small. Generally, however, ITC tries to release type families of three or four weights of roman designs with italic counterparts. A family of four weights will contain Book, Medium, Bold and Black variants. In a three-weight family, Book, Bold and Black designs are released.

The point to remember about the members of a typeface family is that although they may be varied and diverse, they all maintain the basic characteristics of the parent design—in much the same way that brothers and sisters look like their parents.

Latin Bold Condensed

Latin Bold

Latin Wide

FAMILY PROPORTIONS

OUTLINE

DIMENSIONAL

Incised

STENCIL

TEXTURE

Reverse

SURFACE TEXTURES

Extra Light

Book

Medium

Demibold

Bold

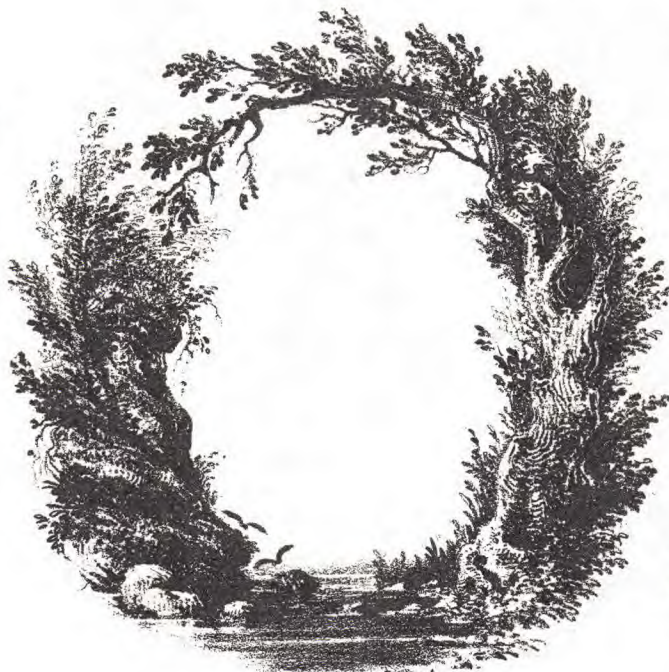
FAMILY WEIGHTS

The Landscape Alphabet

The decorated letter is probably the greatest graphic gimmick of all times. It's as old as papyrus and the written word, but still a favorite device for propelling readers through lengthy passages of text. ❖ The art form reached its zenith during the Middle Ages when scribes enticed readers through their bibles, prayer books and psalters with page after page of sumptuous, jewel-like, illuminated letters. We may never see the likes of those lavish medieval masterpieces again, but successive generations of artists continue to design fanciful pictorial alphabets out of human, mythological, animal, botanical and abstract forms. ❖ The landscape/seascape-inspired alphabet reproduced here is a facsimile of an 1820s design, originally drafted on lithograph stone. It is probably no coincidence that it was conceived in a time when landscape had just come into its own as a worthy



...during the middle ages, scribes enticed readers through their bibles, prayer books and psalters with page



masterpieces again, but successive generations of artists continue to design fanciful pictorial alphabets of

subject for high art. Functional as these letter-forms are, they are so nobly composed and exquisite in detail, each one is a work of art in its own right. ❖ We have Michael Twyman, Professor of Typography and Graphic Communication at the University of Reading, England, to thank for this contribution. Professor Twyman has more than an academic interest in alphabets and typography. He has immersed himself in practical research problems related to graphic communication, such as the illustration of primary school texts, the teaching of handwriting, the graphics of public transport timetables, and the translatability of text from one medium to another. He has been teaching and writing on such subjects for over 20 years. ❖ We also have Professor Twyman to thank for putting "The Landscape Alphabet" into book form. It is available in hardcover, at £10.95, from Hurtwood Press Ltd., Silversted Lane, Westerham Hill, Kent, England. MM





after page of sumptuous, jewel-like, illuminated letters. We may never see the likes of those lavish medieval



human, mythological, animal, botanical and abstract forms...this alphabet is a facsimile of an 1820s...



THE DESIGNER AS A TECHNOLOGIST

BY RENÉE LeWINTER

Bringing computers into the creative environment is today's favorite topic of conversation. We are bombarded with new possibilities in electronic publishing, art and design. How does a firm sort through the hype, product diversity and pricing to decide whether the available technology is appropriate and cost effective?

First, accept the fact that the perfect machine does not exist. Individual applications, final product, user interface and financial picture mean different equipment and software solutions. Ask yourself questions to define your needs. For example, how much of the design process is handled by freelancers? What client services do you offer? What are your standards for client presentations and pre-press production? Do your future goals demand changes in your production process? Don't forget to determine how many people will need access to the workstation(s) and why. Will the computer's existence demand new job descriptions, training programs, or new staff?



SERVICE CONTRACT A COST FACTOR

The more complex the system, the more important the service contract. This can add 10-12% to the purchase price, and will be billed anew each year. The service contract is but one of the hidden costs which need to be added to the initial investment.

There is no color system under \$20,000 capable of handling the variety of assignments typically presented to a graphic designer. Even in the high-price market segment, basic workstations would have to be specially configured to offer all the features required to support a full service design office. Tradeoffs would be made: color capabilities vs. batch processing of text, full-color page layouts vs. camera-ready page composition, line art illustration and halftone photographs.

Essentially, workstations exist for four specialized market segments:

desktop publishing, electronic publishing, computer-aided design, and electronic art and presentation graphics. Each offers a mixture of tools and input/output devices designed specifically for the target market.

Desktop publishing was introduced as a single-user, stand alone system. Software applications allow one person to be author, editor, layout artist, typesetter, photo-retoucher, publisher and presenter. Desktop publishing was designed for business graphics and newsletter production.



DTP CAN DO'S AND CAN'T DO'S

Although the features seem powerful at first glance, desktop publishing systems are unable to create sophisticated high-resolution raster graphics suitable for quality offset printing. Developers have only just begun to offer professional text composition capabilities and full font libraries. Expanding the computer's font capabilities is an additional capital outlay for a design firm.

Spot color is a feature currently being incorporated into software upgrades. Full color publishing capabilities for desktop systems are still under development. The Apple Macintosh II® and the IBM® 386 PCs (compatibles) with high resolution graphics boards like the Truevision® Targa are the computers where you will see the most advanced software development.

Unlike electronic publishing in which tasks are clearly separated, desktop publishing can create work flow problems. Software products like Quark Express® or Letraset Image Studio® offer the designer the ability to fine-tune text composition or adjust photographic gray scales. These applications have traditionally been supplied by outside vendors; however, you need to consider the following problems.

In the new environment how would you separate production from creative? Is the design process enriched or are you creating a work flow log jam? What would be your firm's criteria for billing design time? Answers to questions like these will determine the number of workstations and how each should be configured.

3 ELECTRONIC PUBLISHING

Electronic publishing's primary goal is to manage the communication of information within a corporation and to support on-demand printing. Development evolved from the increased sophistication of word processing programs and the improved page layout capabilities of text composition systems. Large multi-terminal systems combine editorial and production functions in one integrated network. An important systems feature is the ability to merge photographs, technical drawings, text, graphs and charts into one document.

Computer aided design (CAD) workstations, primarily used by architects, industrial designers, and engineers, use vector images to display orthographic and three-dimensional (3-D) drawings. Limited selections of fonts are used to label drawings. Computer animators also work with object vector drawing programs.

Presentation graphics systems offer sophisticated options such as full-color text and graphics, image capture through color scanner or RGB video camera, and photographic retouching. Since more than 60% of today's presentation graphics are computer-generated, a design firm offering AV services should either have a workstation or be considering one, just to remain competitive. However, text composition is limited to headlines, sub-headlines, and a few lines of simple text. These workstations lack the capability to paginate, a critical publishing function.

Regardless of the workstation a designer may select, the tool you use to communicate with the system and the output device that creates your final product will determine the quality and cost-effectiveness of your work.

4 THE MOUSE—NOT A DRAWING TOOL

The mouse, designed as a pointer for selecting menus and tools, is an appropriate tool for desktop publishing, but it was never meant to be used as an artist's tool. Drawing with a mouse is akin to drawing with a bar of soap on a sheet of plastic. Arm and hand movements severely limit freehand drawing. Better input devices for the designer or illustrator are the puck or electronic pen with a graphics tablet, devices which allow natural gestures and mimic traditional tools.

Currently, the mouse is the input tool for desktop publishing programs like the Xerox Ventura™ or Aldus PageMaker®. Software developers should be encouraged to provide driver interfaces for the other input devices.

Output devices affect work flow and presentation quality. Each device represents an additional capital outlay and maintenance contract. Output devices have high memory requirements. Current memory chip shortages have created price increases and back orders in computer products.

Postscript® printers are the principal source of hard copy output for desktop publishing. There is a wide range of printers supporting both IBM and Macintosh, the average price about \$4,500. QMS® offers a color thermal Postscript printer for \$24,995.

5 TYPOGRAPHIC QUALITY OUTPUT

Typographic output from a laser printer is unsuitable as camera-ready art for most quality offset printing. Type resolution is too coarse. Files have to be sent instead to imagesetters or service bureaus for hard copy output. Some service bureaus charge by the page, others by the amount of time. The speed of the Postscript interface will determine which billing rate will be the most cost effective. At this writing, the Postscript typeface library is not as

extensive as type libraries from Linotype® or Compugraphic® but by the time this story appears, I am told, Linotype will have virtually their complete library available as Postscript fonts.


Electronic publishing uses high-speed laser printers or imagesetters for hard copy output. These output devices are major capital investments.

Scanned images or paint program art require enormous storage capabilities, 40 megabytes at a minimum. One image can take between 12-30 minutes to output, depending on the resolution quality, the amount of colors, and the processing speed of the output device. Color thermal printers are used for proofing, and film recorders for final hard copy output. Additionally, while the system is rasterizing, no other operations can take place.

6 LOOKING TOWARD THE FUTURE

The process of design concept to production will continue to be examined and redefined. The Apple Macintosh II and IBM 386 PCs (compatibles) have introduced to desktop publishing increased power and speed, multi-user and multi-tasking capabilities. The distinctions separating desktop publishing and professional electronic publishing will continue to blur at an even faster pace. With product introductions and upgrades coming so quickly, the design community will need to take a more active role in the development process. Only through active participation will we see the evolution of graphic standards and tools that will serve our needs.

Renée LeWinter, Assistant Professor of Art and Architecture, directs the concentration in visual and media design at Northeastern University, Boston, Massachusetts. In addition to teaching and guest lecturing, she is a designer/consultant in print graphics, typographic design, and electronic art applications.



PREVIEW

Three recent arrivals under the ITC sun will be featured in upcoming issues of U&Ic.

ITC Stone™. Not just a new type family but a triple family consisting of ITC Stone Serif, ITC Stone Sans, and ITC Stone Informal. Each family within this family has six versions (three romans, three italics) and all 18 faces are variations of the same skeletal design so they can be used independently or successfully mixed. Look for these new type-faces in November.

ITC American Typewriter®Italic. Ed Benguiat has created three weights of ITC American Typewriter Italic to complement and make more widely useful the popular ITC American Typewriter family.

ITC Typographica Series. This series features typefaces more freely designed than the usual text type families and are aimed at users who want typographic distinction in settings from sizes 14 to 24 points and beyond. The first ITC Typographica faces are ITC Flora™ and ITC Isadora™, both available in two weights.

All these typefaces will be announced in the winter 1988/89 issue of U&Ic. We hope you find that they are worth the wait.

ITC STONE™

T Y P E F A C E F A M I L Y

Exceptional versatility and flexibility are just two of the benefits to be gained from the ITC Stone family. Designed by Sumner Stone of Adobe Systems Inc., the ITC Stone family rewards the graphic communicator with grace, beauty—and a range of designs which are diverse, and yet complement each other perfectly. The Serif, Sans, and Informal variations on the basic design theme provide a totally integrated range of typographic tools.



ITC American Typewriter[®] Italic

Typewriter italics? Sure. While most typewriter faces do not have true italic designs, ITC American Typewriter is much more than an ordinary typewriter face. From its inception in the mid-1970s, ITC American Typewriter was intended to combine the sense of immediacy and familiarity inspired by typewriter faces with the high legibility levels and communication powers of typographic type.

For many years ITC has received a steady stream of requests to add the logical and useful italic versions to the ITC American Typewriter family. Unfortunately it was not until recently that Ed Benguiat found the time necessary to do a proper job of developing these important additions to the basic family.

In just a few short months (in the winter of 1988/1989), true cursive designs to complement the three roman weights of ITC American Typewriter will become available from ITC Subscriber companies.

Great care was taken to insure that these new designs melded perfectly with the already available members of the family. We believe they will be worth the wait.



w o

ITC Flora™

ITC Flora was designed by the exceptionally talented Dutch typeface designer, Mr. Gerard Unger. It is a sans serif design based on cursive letterforms.

ITC Isadora™

Designed by Ms. Kris Holmes, ITC Isadora is a roundhand script in the pressure-pen style perfected by English masters of the seventeenth and eighteenth centuries.

You know the dream. You are digging in the sand... or walking in a meadow... or rummaging through an old closet, when suddenly you spy a coin... then another... and another and another and another. Excitement mounts to frenzy as you attempt to scoop up the fortune at your fingertips, which is more than your imagination or your hands or your pockets can contain.

It was not a cache of money that overwhelmed Bob Graham one day in a dusty old warehouse, but something equally beguiling. There before his eyes were shelf-upon-shelf of neatly stacked antique woodblock engravings—2,000 in all—which he intuitively knew was a major “find!”

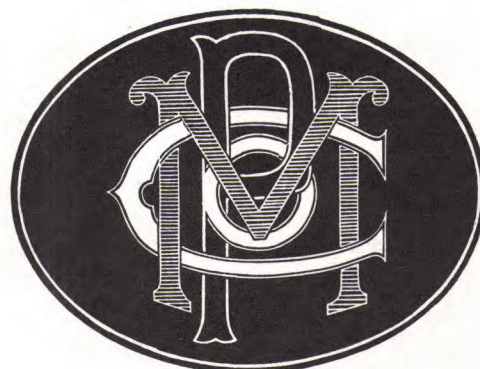
The engravings belonged to an old paper bag manufacturer, S. George & Company of Wellsburg, West Virginia. For close to 100 years, the company had been in the business of manufac-

turing heavy duty sacks for packagers of flour, cornmeal and other such household staples. The engravings bore customers' label designs which were imprinted on the bags. In 1977, faced with competition from more modern plants, S. George & Company opted to close down and liquidate its assets. Bob Graham's brother, one of the board members of the company, guessed that Bob, an industrial publisher, might have an interest in the company's collection of old woodcuts and invited him to inspect them.

When Graham examined some of the blocks, with their intricate monograms, ornate lettering, Victorian-style illustrations and folk art flavor, he was certain he was looking at a valuable collection of 19th century engravings, and he enticed his friend, Pat Lee, to purchase the lot in partnership.

It was not until after they moved the 2,000 woodblocks, metal engravings and 120 drawers of wood type—nine

New Treasures from Old Flour Sacks



tons of printing material in all—to their own storage facilities, that they had time to go to the library and verify the value of their treasure.

The next piece of good fortune they encountered came in the person of Clifford Harvey, a graphic arts professor at West Virginia University, who had just established his own small private press for fine art printing. When Harvey inspected the Graham and Lee blocks (officially, the GramLee Collection) he judged them to be even more valuable

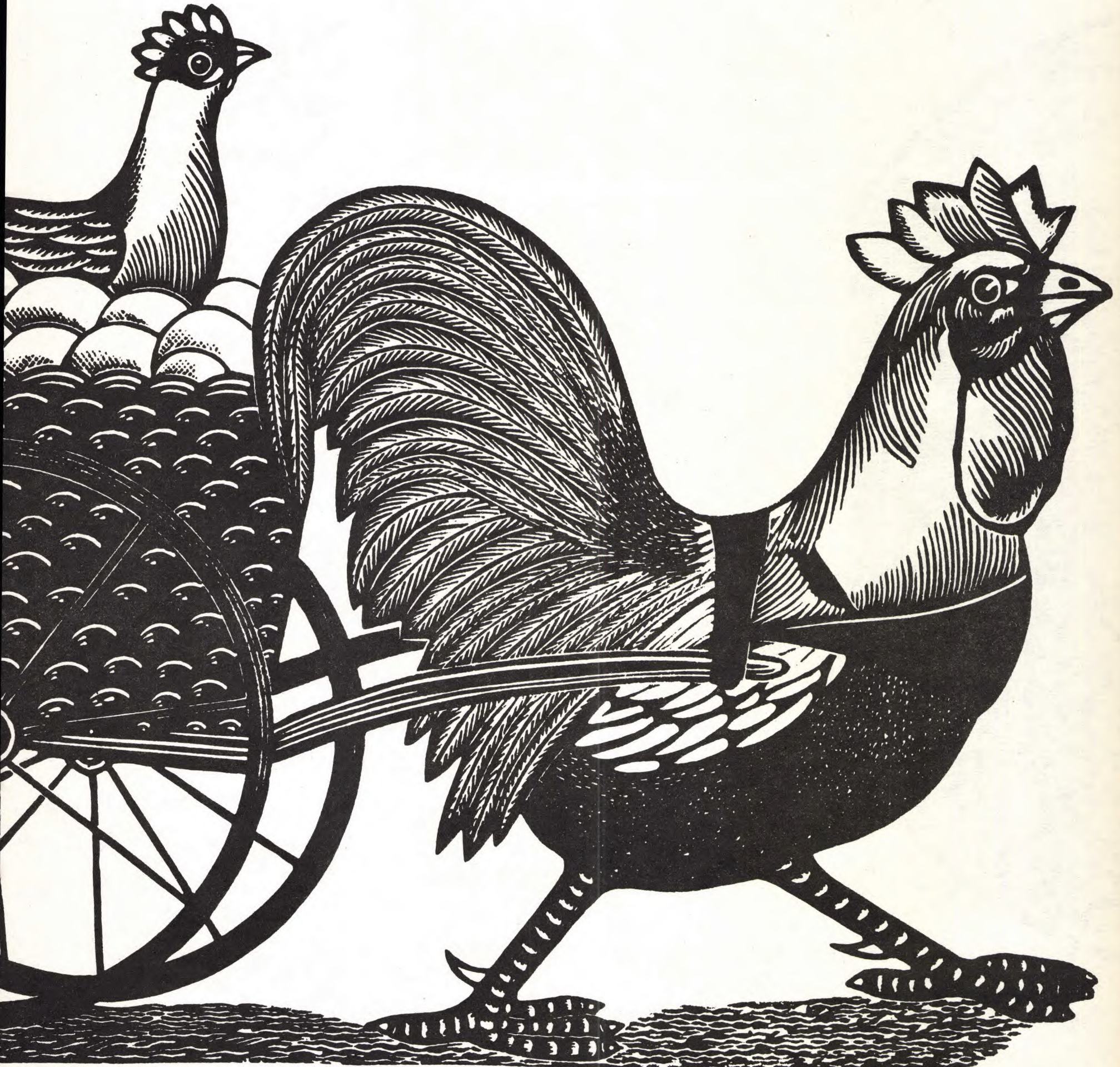
than the two owners had surmised. In Harvey's estimation, there was not a hatchmark's difference in quality between some of these commercial engravings and other contemporary work designated as "fine art." Furthermore, he was exhilarated to discover that almost all the blocks were compatible with his antique press, and he offered to pull proofs of the collection. Reviewing the prints, Harvey discovered some that were so magnificently

designed and crafted, and so evocative of the times, they had to be respected as works of art in their own right. A decision was made to select the best of the images and issue a limited edition of fine prints.

But Cliff Harvey, the scholar, could not rest easily while Harvey, the artist, nursed the blocks through his press. He had an insatiable curiosity to know more about the origins, the esthetics and the craft of these 19th century engravings. To that end he applied for

and received research grants from the National Endowment for the Humanities and from the State of West Virginia.

In the course of his research he ferreted out much information about the GramLee Collection and about commercial woodcut engraving in general. He learned, for instance, that other than a collection in the Smithsonian Institution in Washington, D.C., the GramLee



Collection is the largest single assemblage of wood engravings in the United States. In his estimation, it is also the finest example of 19th century commercial engraving anywhere. Harvey's commitment to the collection is unstinting. He has exhibited prints throughout the country. He lectures; he writes; he generously shares his knowledge with anyone who cares to look, read or listen.

Origin of the Blocks

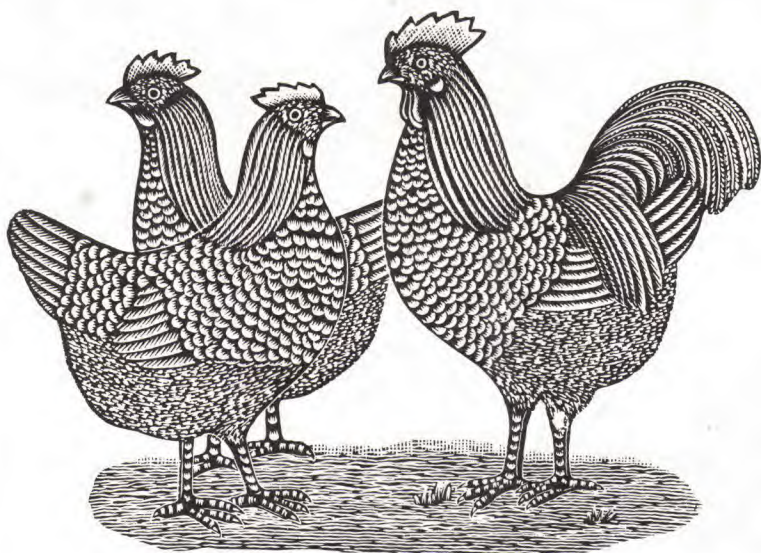
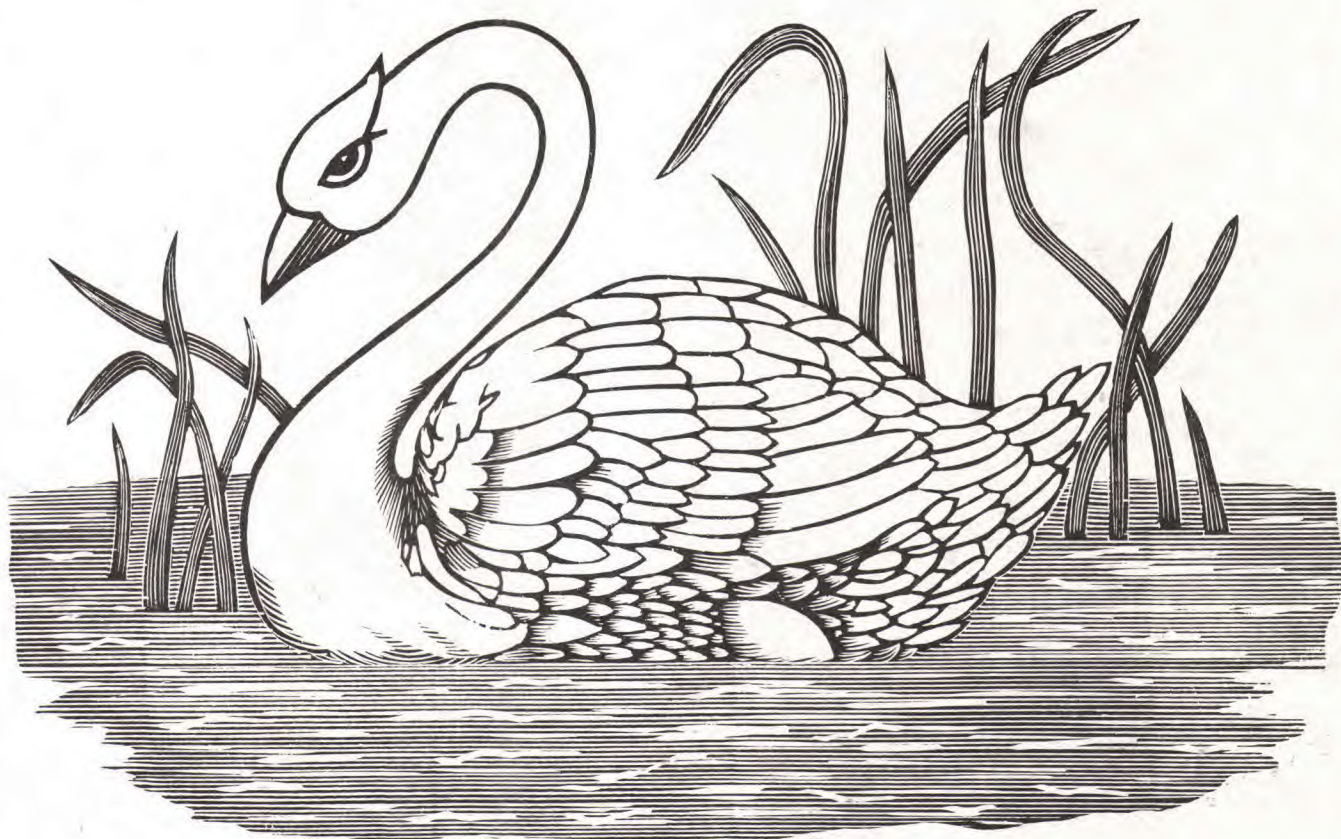
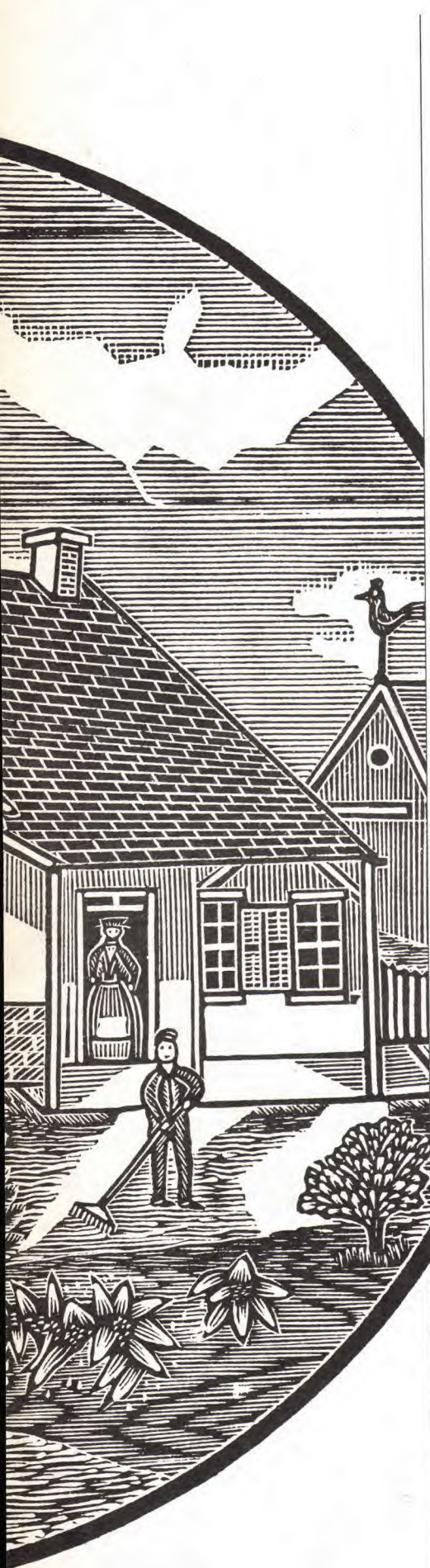
Only a few of the woodblocks in the GramLee Collection have identification marks. Harvey traced them to one source—the Hamilton Manufacturing Company—with one plant in Two Rivers, Wisconsin, and another in Chicago. The blocks were cut between 1889 and 1891, and were in continuous

use in the paper bag factory well into the 1950s, according to some veteran employees. As for the other engravings in the collection, there are no clues to their source.

Nevertheless, the preparation of lumber for engravings was the same, whether for fine art or commercial. Although boxwood was most desirable

for its dense grain and durability, it's a slow-grower and in short supply. Almost all the blocks in the GramLee Collection were made from cherry and maple, good hardwoods that withstood thousands of punishing trips through the press.

The timber was first cut into one-inch-thick rounds which had to be seasoned for at least three years. Any lumber cut in northern climates, or during cold



spells when the sap is frozen in the grain, might have had to be aged for seven years or more before it could be planed and smoothed for the engraver.

Since it was rare to find a good piece of endgrain larger than 6" x 8", for larger blocks, pieces of wood had to be joined together to make the desired size. For very large illustrations, several blocks might be cut separately and then bolted together to form a single surface for printing.

The Designs

What the old paper bag imprints lacked in true-to-life imagery and glitz, they made up for in their unique aesthetic. Probably if we lived during the period and dipped into those flour sacks ourselves, we wouldn't have given the labels a conscious thought.

But today, with our sophisticated understanding of subconscious motivations, we can appreciate how cleverly the designs transcended their blatant commercialism. Illustrations of virginal "Gibson Girls," robust, productive hens, full-to-bursting ears of corn, farm-fresh gingham-clad maidens hugging sheaves of wheat, luxurious floral designs, bold voluptuous lettering, extravagantly decorated monograms—

all attested to the richness, wholesomeness and purity of the product and the preeminence of the supplier.

Other imprints took different forms, but with the same objective. The portrait of a prosperous-looking mill; the juxtaposition of a company name and picture of a crack express locomotive or a prize-winning racing yacht, for instance, subliminally equated the purveyor with all that was modern, progressive and of star quality.



The Engravers

Examples of all the engraving techniques practiced in the 19th century can be found within the GramLee Collection.

Some of the woodblocks were cut from original designs. Some were cut from drawings or photographs transferred to the blocks. There were engravers who

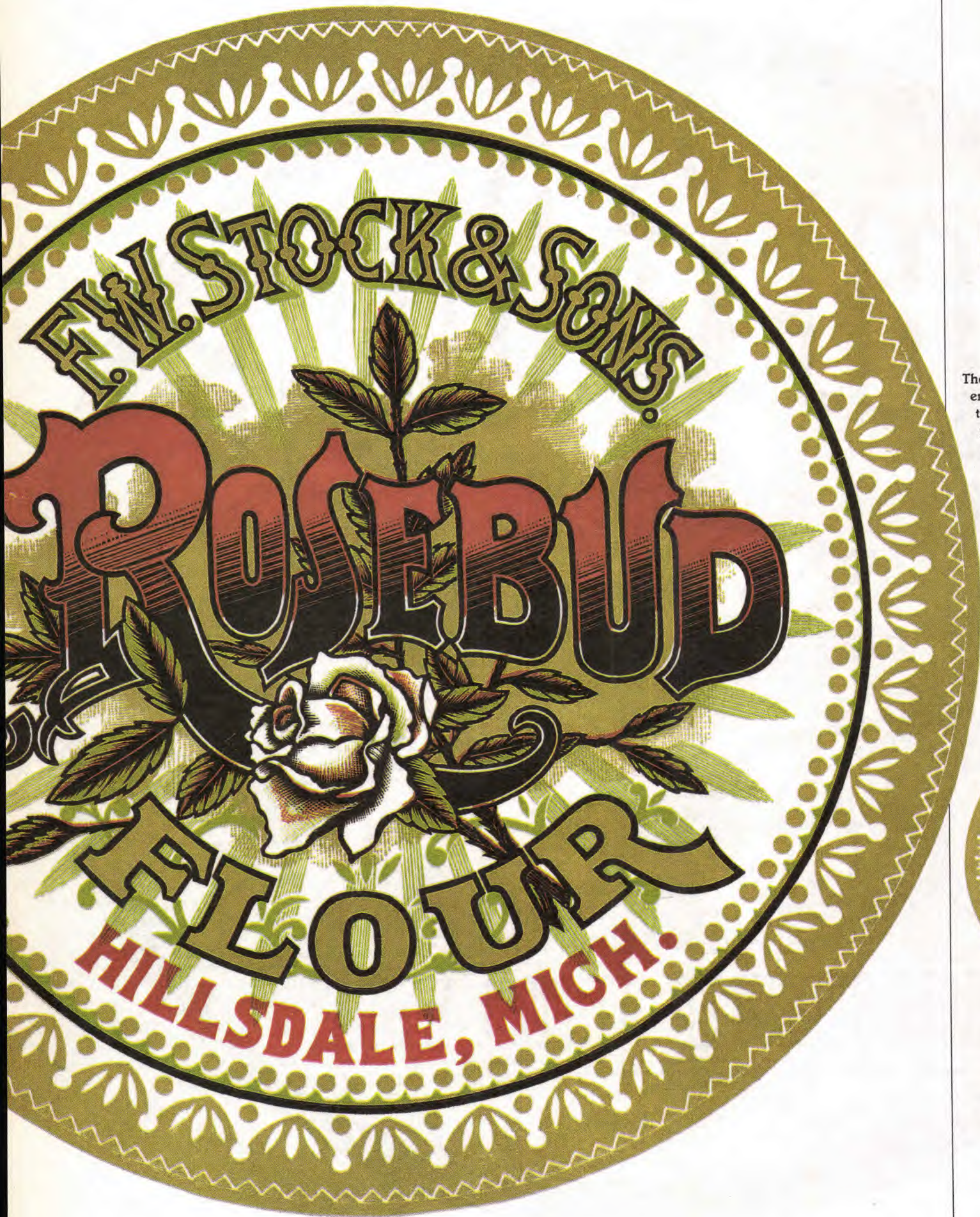
specialized in broad treatments; others in fine detail. Often several specialists might collaborate on a single block, and a master engraver would do the final routing to be sure of the unity of all sections.

It was generally conceded that the best engravers used the fewest tools. Imagination and an obedient hand were far more essential than quantities of cutting edges. With black line, white line,

stippling and hatching, a good engraver could create a broad range of tones and three-dimensional effects. It was, of course, a demanding occupation. For instance, a three-quarter-inch area of cross-hatching, worked in pen-and-ink, might take 30 seconds. To cut the same area in a woodblock would require two hours of painstaking labor. Add to that the fact that erasing on a woodblock is out of the question; to correct a mis-cut, the area had to be excised and plugged with a new piece of wood set in perfect alignment with the rest of the block. For

multi-color designs, a separate block had to be cut for each color, and with perfect precision so that all lines and colors registered in their rightful places.

Late in the 19th century, a ruling machine was invented that could cut straight lines, waves and circles, and could do a week's manual labor in less than a day. A number of engravings in the GramLee Collection show evidence of its use.



The company blocks were wood engravings such as this which advertised both the company and the product. The Rosebud engraving is unique. Not only is it a four-color set of engravings, but few of the blocks found at the S. George plant contain this complex registration of color and image. It is an excellent example of decoration, illustration, and wood-type imagery typical of early 20th century advertising art. *The largest block that contains the decorative outer ring has been reconstructed through a process of rubbings and photostats from the original engraving, which has been damaged by water and cannot be printed in the conventional manner.



New Art from Old

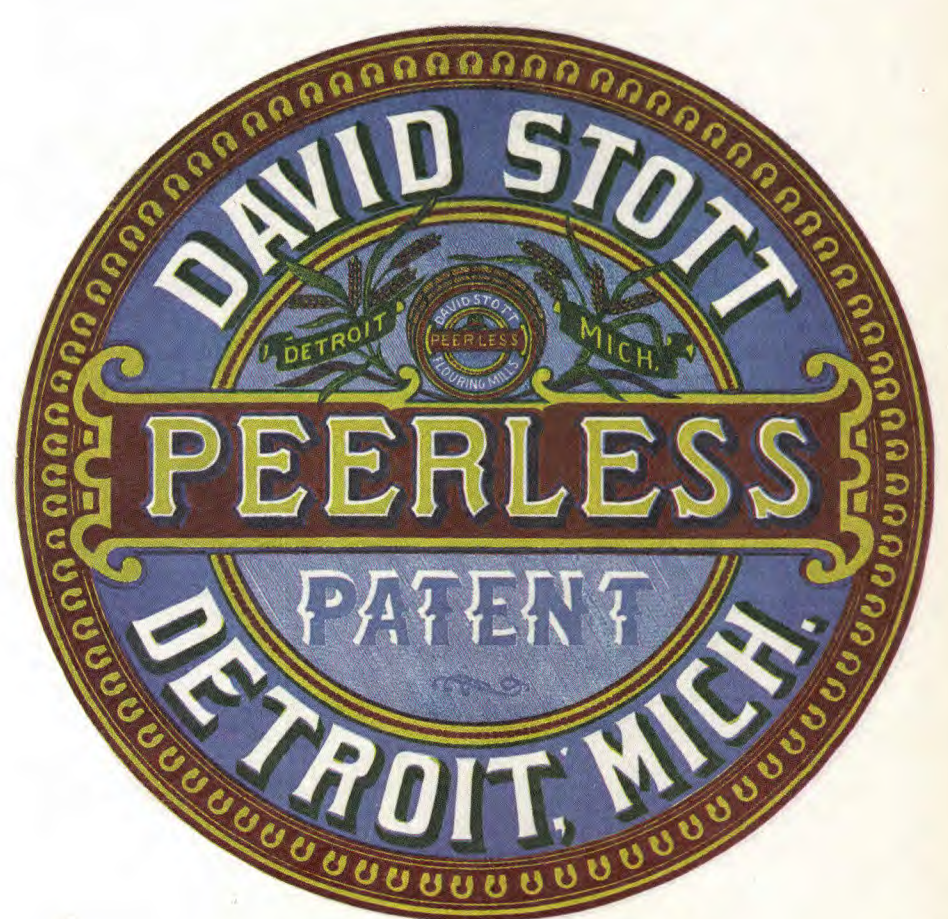
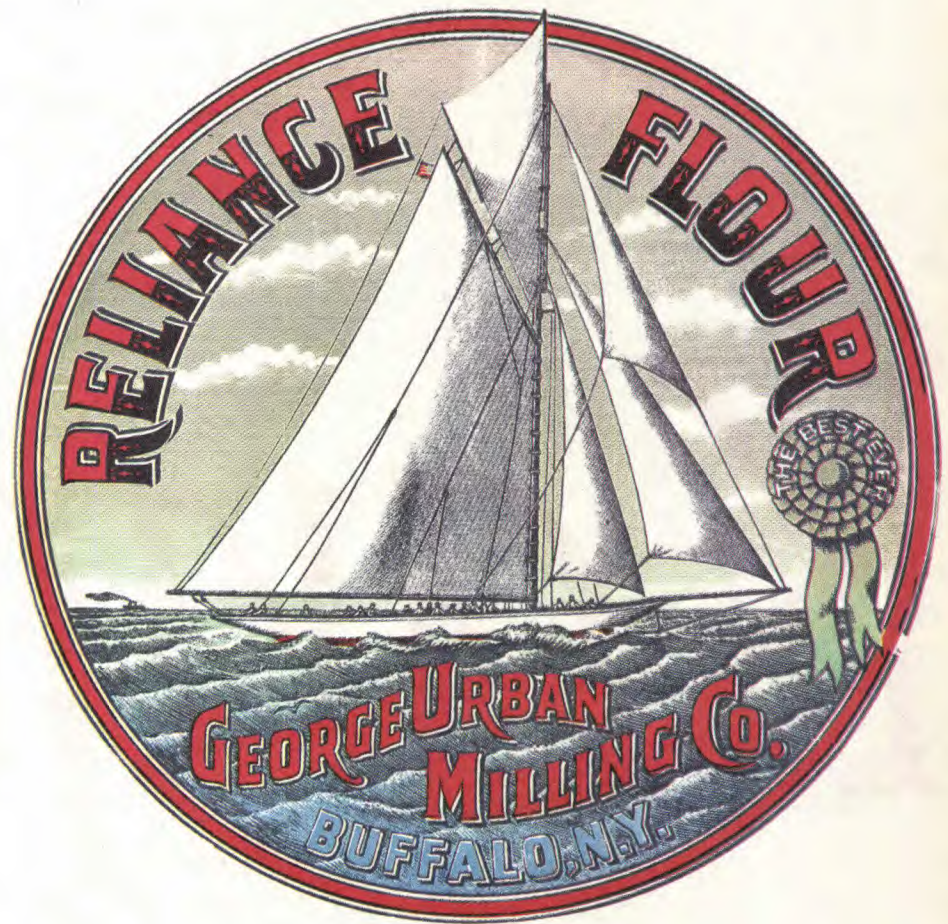
The GramLee Collection has occupied Cliff Harvey's time and energy for almost ten years. The probing research has been rewarding. But the work at the press has been a labor of love. Aside from probing the entire collection and categorizing it into design themes, his most pleasurable and rewarding hours have been spent experimenting with selected blocks.

Instead of confining himself to printing in the red, yellow, blue and black used for the original paper bag imprints, Harvey explored new and unusual color relationships. In some cases he tried 25 to 30 different variations to see how sequence, values and the hues themselves altered the designs and images. To his intense pleasure, Harvey finds that the prints he is able to pull from the original blocks are far better in quality than the imprints on the paper

sacks. Instead of rushing through the presses, as happened in the old commercial plant, he prints only one color a day. He also uses fine rag paper, pays scrupulous attention to inks, moisture control, drying time, and all the variants that contribute to the quality of a print. As a result, with his experiments and manipulations, he hasn't just reproduced old art, he has created new work.

Although Graham and Lee would consider parting with the collection of printing blocks for a reasonable price,

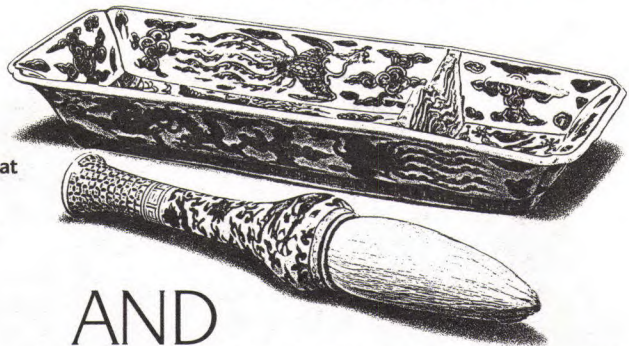
Harvey is fervent in his hope that it will find a home in a museum or archive where it will remain a public resource. Meanwhile, prints from the collection are being organized into portfolios according to themes—Monograms, Bird Illustrations, Flowers, Stock Product blocks, Barrel Labels, Mill Portraits and other images, and limited editions of single prints are available from \$30 to \$75. Inquiries should be addressed to Clifford Harvey, Permutation Press, 49 Maple Avenue, Morgantown, West Virginia 26505. **Marion Muller**



OF COURSE
YOU CAN READ
JAPANESE, CHINESE,
KOREAN AND
VIETNAMESE, TOO!
JUST FOLLOW
ONE SCHOLAR'S
GUIDE TO
UNDERSTANDING

Kanji

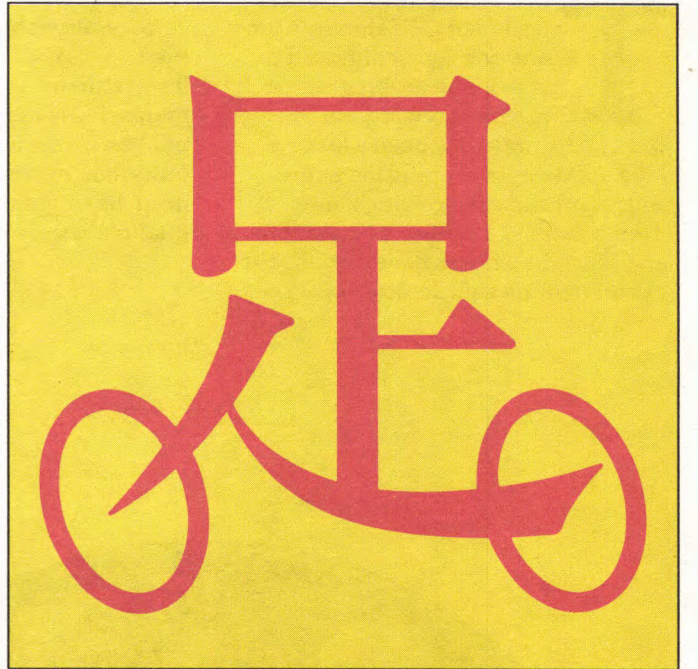
DEvised WITH
PEN IN HAND



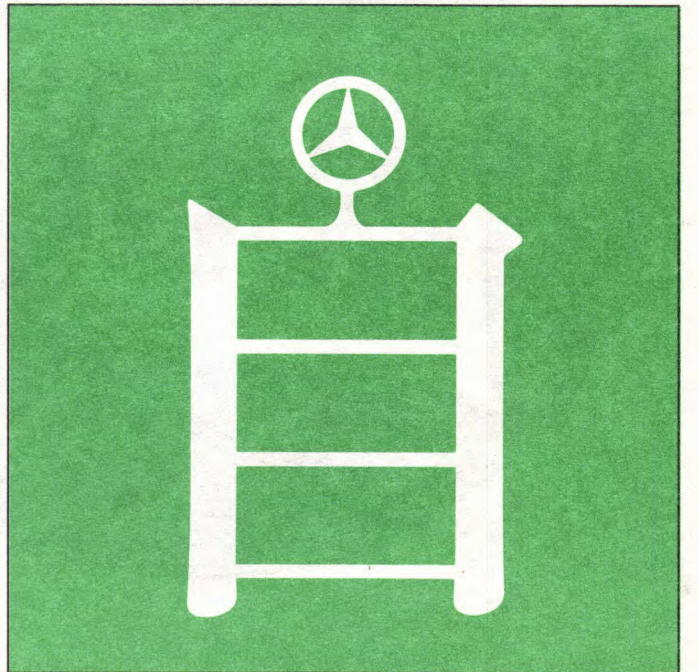
Brush & Brush Boat
Chinese, c. 1600
courtesy the
Shanghai Museum

AND
TONGUE IN CHEEK
BY KATSUICHI ITO

足 *Ashi—Feet, conveyances*



自 *Ji—Private, auto*



天 *Ten—Sky, astronomy*



家 *le—House*



If you have ever gazed with admiration, but bewilderment, at the writing on Chinese and Japanese menus, newspapers, ornaments, street and shop signs... and wondered how anyone can decipher those enigmatic symbols, be prepared to be enlightened.

What's more, by the time you finish leafing through these next few pages, you too will be able to read a few words of those exotic languages.

For starters, you must put aside your fear of Chinese characters – the *kanji*, as they are called in Japan – on which the writing is based. Don't think of them as words in a foreign language, but as pictures or symbols of objects and ideas, and you'll soon find them wonderfully accessible.

For your edification and amusement, we are presenting visual excerpts from one scholar's guide to understanding *kanji*. Devised with pen-in-hand and tongue-in-cheek, the author has added a few strokes of his own to make the characters memorable. The lessons may not speed you to a PhD. in Asian Studies, but they are bound to evoke a chuckle or two and impress someone with your new-found prowess in linguistics.

Of course, this form of writing generates some special problems. When a written language

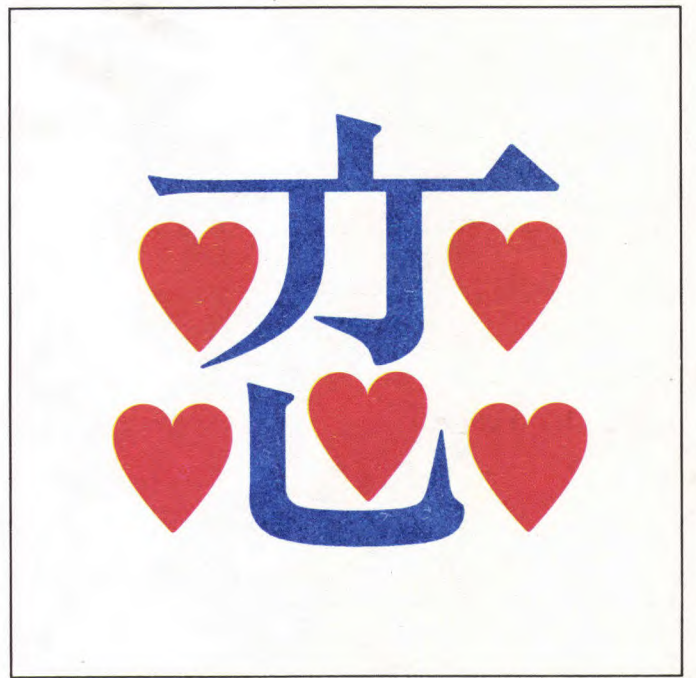
requires a pictograph or symbol for every conceivable object or idea, you are into big numbers. In this ancient Chinese writing system, which originated 3,000 years ago, there are some 40,000 characters. To give you an idea of the magnitude of the reading problem it creates, a person has to recognize at least 3,500 characters to read a simple novel. A scholar, attempting to read a work of classical Chinese literature, will find the going rough unless he or she has at least 10,000 characters committed to memory. Which explains why one billion Chinese people can speak Chinese, but only a small percentage can read the writing.

In spite of the complexity of Chinese characters, the Japanese, Koreans, Vietnamese and Okinawans all adopted the Chinese writing system along with the total package of Chinese culture. On the positive side, there is an economy and beauty to the system. Since the writing does not translate into words, but into pictures and symbols, Asians who speak different dialects and languages can share ideas through a common visual language. Compare that with Western nations which share a common alphabet, but can't communicate unless they speak each

聞 Kiku—Listen to



恋 Koi—Love



冬 Fuyu—Winter



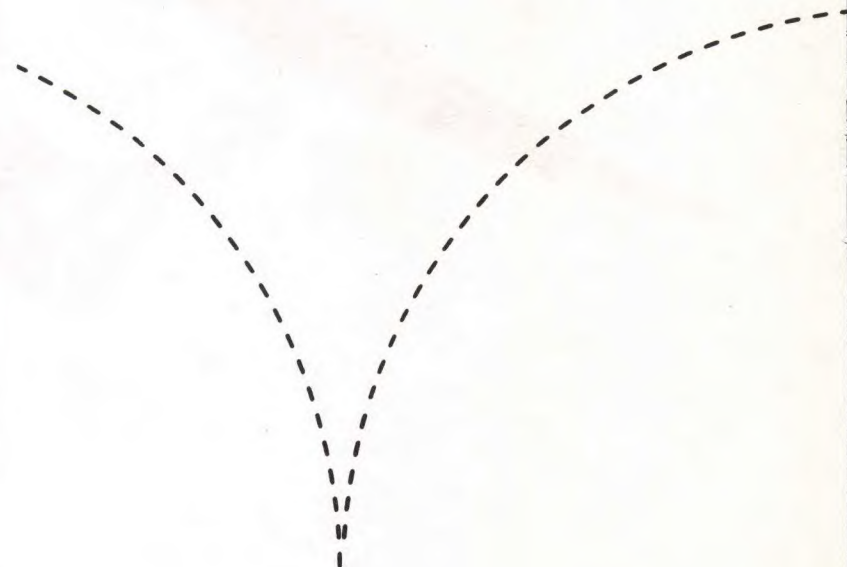
痴 Chi—Imbecility

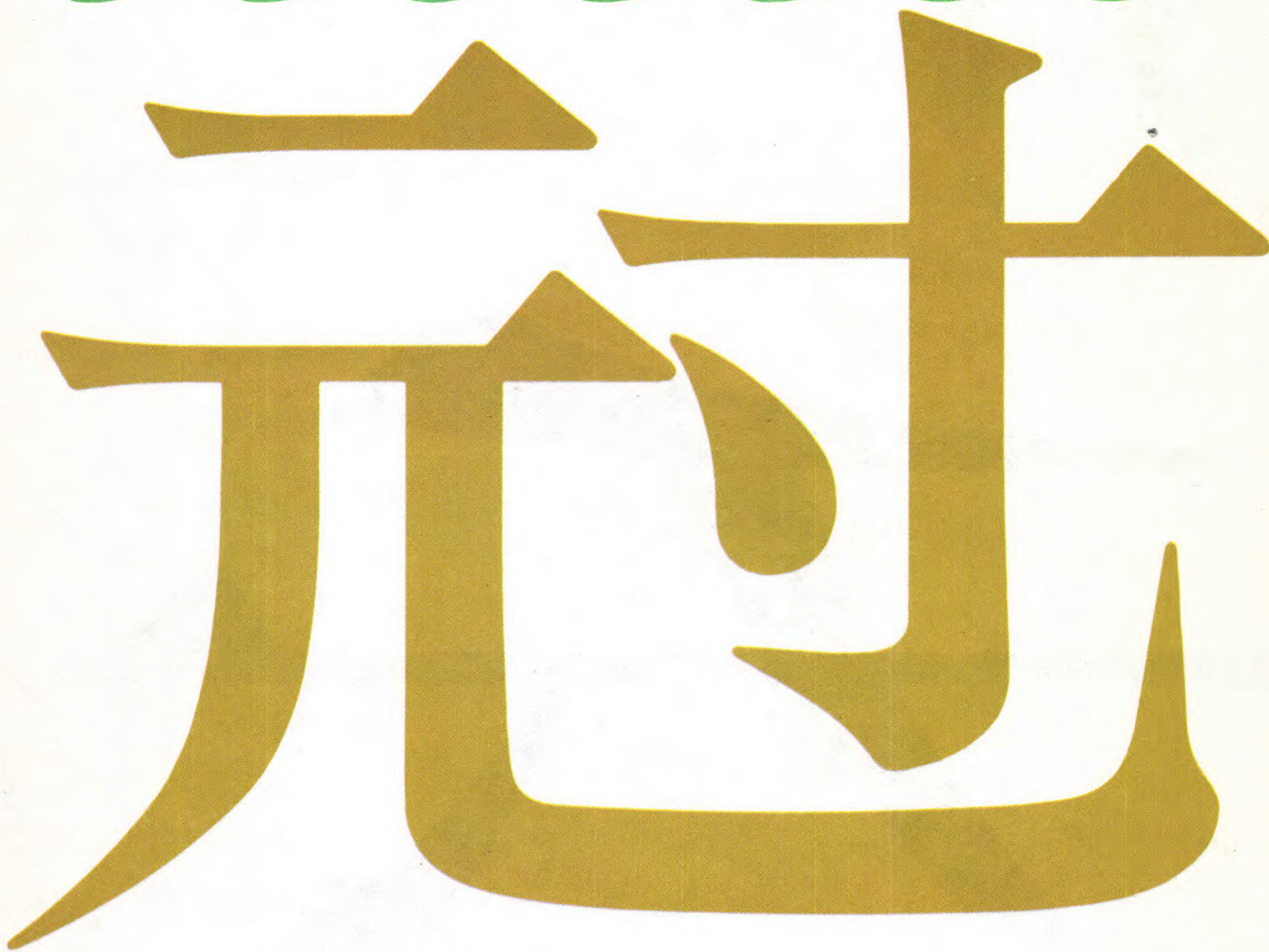
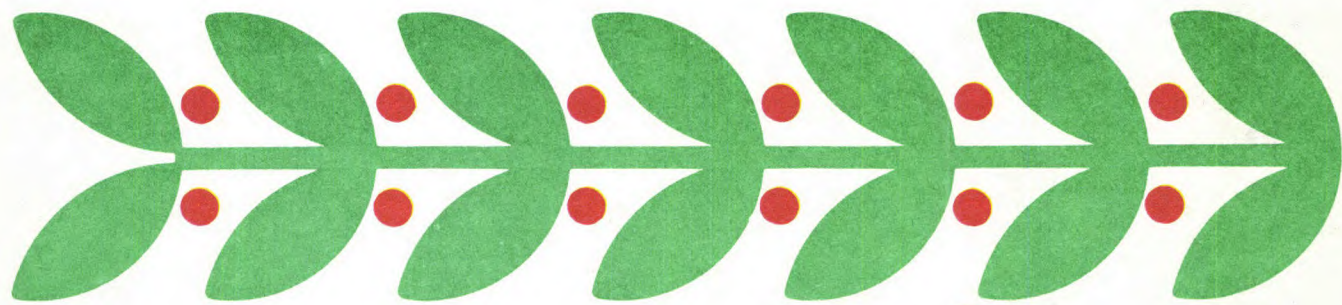


血 Chi—Blood



蚤 Nomi—Flea

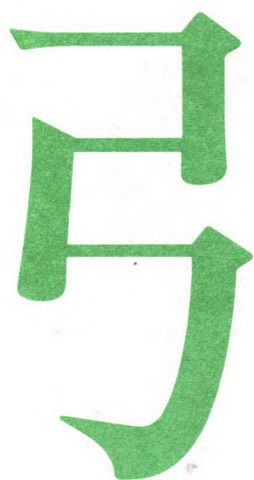




other's language.

Through the years, the ancient Chinese writing system has been streamlined and simplified wherever it is used. In addition, in 1957, the People's Republic of China instituted a phonetic writing system based on the Roman alphabet, to make it easier for illiterate masses of Chinese to learn to read. In both China and Japan, the ancient characters have been reduced in number and redesigned with fewer strokes. The Japanese Ministry of Education settled on a basic 1,945 kanji, and for teaching and learning purposes, numbered them in order of importance and usefulness. A person can memorize all of them or use a dictionary. But Chinese and Japanese dictionaries present their own peculiar challenge to the uninitiated. There is no "alphabetical" listing of the kanji. They are grouped, instead, by their common root meaning or *radical*. And within each radical, the kanji are arranged according to the number

引 Hiku—Pull



呑 Nomu—Drink



of strokes they require; which may add up to 17 in the most complex characters. Since there are a total of 214 radicals, you can't even think of using a dictionary until you've mastered them all. Considering all these complexities, even a streamlined, simplified version of kanji might frighten off the faint-hearted.

To the rescue have come a number of benevolent scholars with systems and manuals designed to make kanji intelligible, and fun besides. The thrust of the manuals is to demonstrate how the kanji resemble pictures of objects or symbolize ideas. For instance, the kanji for "tree" suggests a stick-figure drawing of a tree. Three of these symbols grouped together is the kanji for "forest." A pictograph of the sun in juxtaposition to a pictograph of the moon creates a kanji that expresses the idea of "brightness." You don't have to know Chinese or Japanese to read the writing. Like international road sign graphics, the symbols mean the same from Afghanistan to Zaire.

Marion Muller

*The kanji reproduced here are excerpted from "The Image of Kanji," by Katsuichi Ito, published in soft cover and color by Robundo Publishers, Tokyo 160, Japan.

Also recommended, for more serious study, "The Kanji ABC," by Andrew Dykstra, published by William Kaufman, Inc. One First Street Los Altos, CA 94022.

箸 Hashi—Chopsticks



櫛 Kushi—Comb



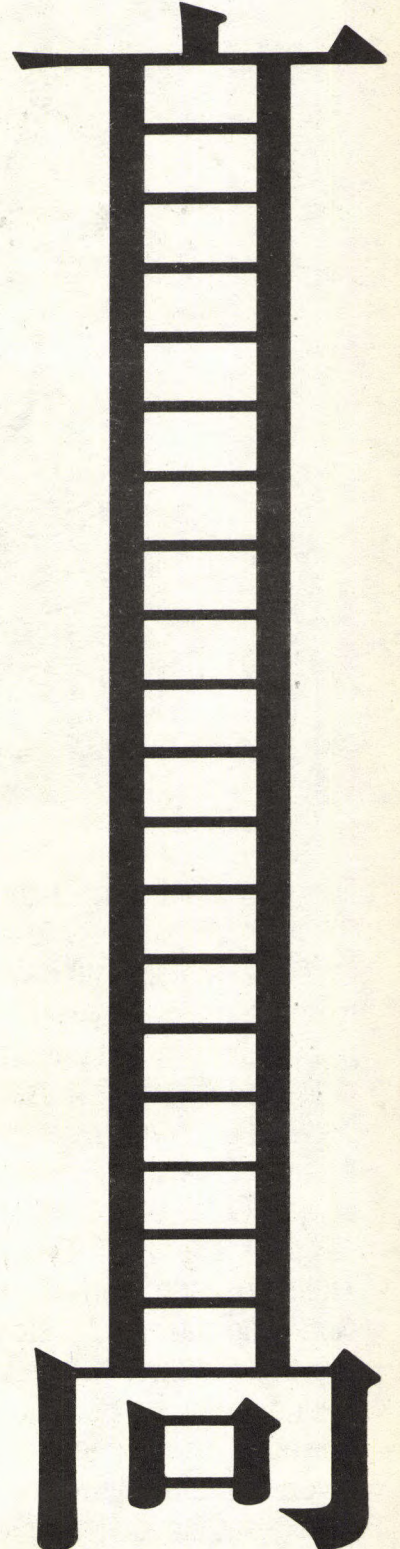
贈 Okuru—Present



囚 Torawareru—Be taken prisoner



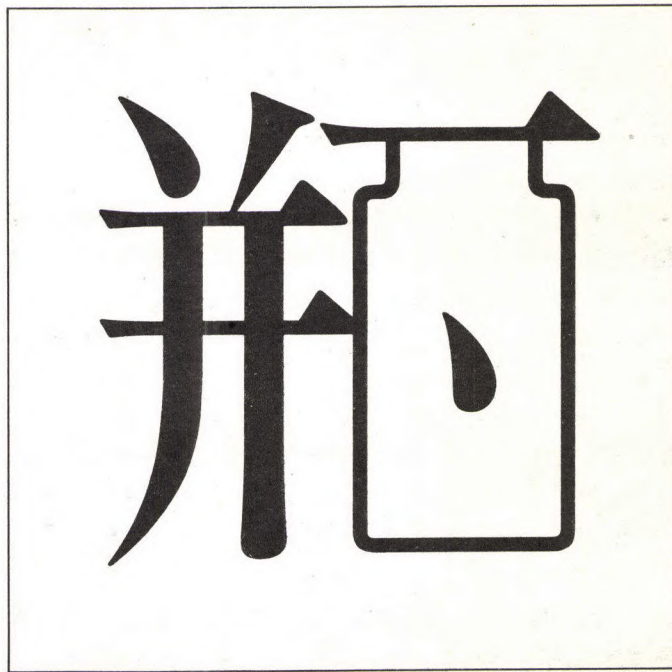
高 Takai—Tall



衣 Koromo—Dress



瓶 Bin—Bottle



T HE MARSALISES



Wynton Marsalis

“Don’t get that boy no trumpet; it’s too hard. Let him play something else.” That was the advice virtuoso trumpeter Miles Davis gave Ellis Marsalis who was scrounging for money to buy a trumpet for his six-year-old son Wynton.

But Ellis was not put off. He was afraid that he had already neglected Wynton’s musical education too long. Besides, he counted on Wynton having his fair share of the family talent. After all, Ellis himself was an established jazz pianist and teacher in New Orleans. His wife Dolores, after graduating from college, had been a successful vocal artist with a number of jazz groups. Their elder son Branford was only seven and already playing piano and clarinet. Music was in their genes, and jazz especially was their birthright. So one day Ellis brought home a trumpet—a hand-me-down horn donated by fellow artist Al Hirt, and started Wynton on lessons. That was in 1967. One year later, seven-year-old Wynton played his first solo—*The Marine Corps Hymn*—at the Xavier Junior Music School recital.

Unlike Branford, Wynton was a late bloomer. Practicing music was not a high priority item in his life compared with basketball and the Boy Scouts. It was not until he was 12 that Wynton, with a maturity some adults never attain, decided he wanted to be really good at something—something difficult. Assessing his options, he realized he was too short for basketball, that scouting was not a full-time occupation, and school work came too easily—he was a consistent straight A student, no sweat. But inspired by a new trumpet teacher, he took renewed interest in music. He read about and listened hard to performers like Louis Armstrong, Duke Ellington and Charlie Parker. And judging from the intensity of expression on their faces on the record album covers, he concluded this music was complex, serious work, worthy of his commitment.

In high school, he juggled school work with music studies. He played first trumpet with the New Orleans Civic Orchestra and Brass Quintet. At 14, he made his debut with the New Orleans Philharmonic playing the Haydn *Trumpet Concerto*, and on the same trumpet blew his heart out with teenage rock and funk groups. He graduated from high school a National Merit Scholar, and turned down scholarships from Ivy League colleges to accept one from The Juilliard School of Music in New York. But he never stayed to earn his degree. The professional world beckoned, and at 21 he made his first record album. It sold 125,000 copies—an amazing showing for a newcomer and for a jazz record. And Wynton had no trouble at all commuting between jazz and classical music. The very next year he produced two albums almost simultaneously—the jazz album, *Think of One*, and a classical release of trumpet concertos by Haydn, Leopold Mozart and Hummel. Both albums were widely acclaimed and won Grammy awards. In both forms, his musicianship is awesome. His performances elicited from Maurice Andre, a world-class trumpet player, the prediction that “Wynton is potentially the greatest trumpeter of all time.”

Wynton feels a special commitment to jazz, and to keep it pure and unadulterated by rock, funk, electronic music and other mediocrities. He considers jazz to be one of the noble inventions of black Americans, as high an art form as classical, and harder to play. As part of his salvage operation, he lectures at colleges and schools, writes and exhorts musicians and lay people to support and preserve this pure American art form. In

& ITC WEIDEMANN®



(clockwise) Jason with Wynton's trumpet, Branford, Delfeayo and Ellis Marsalis

his public appearances, his intellect, his scholarly steel-rimmed glasses, his impeccable dress—he always presents himself in suit, shirt and tie—he is a superb role model for young people.

While Wynton has garnered the most space in the press, the rest of the Marsalis family has hardly been silent. Branford continues to win acclaim for his recordings and performances on tenor and alto sax. Brother Delfeayo Marsalis, a 22-year-old trombonist, has been featured soloist with Ray Charles, and is involved in music production and engineering. He produced an LP recording by his father Ellis and, with typical Marsalis versatility, also designed the record cover. Ellis Marsalis III, another brother, gave up music to study law, and the youngest Marsalis, Jason, started on the violin at the age of seven, and by eight, was performing on the drums with jazz groups.

If jazz lives on in the world, the Marsalis family must be credited with donating a lion's share of the heart and talent.

ITC Weidemann wasn't originally drawn for ITC, to be used in a variety of applications by typographic communicators throughout the world. It was first produced for one group of people, and only for the purpose of setting one book.

The group was the German Bible Society and the book was the first Bible translation mutually sponsored by the German Catholic and Protestant church authorities. Upon first seeing the face, ITC felt that it should be made available to a wider audience on a worldwide basis. Happily, both the German Bible Society and the typeface designer agreed with us. In the process of converting the design (originally called *Biblica*) into an ITC release, the name was changed to credit the designer, Professor Kurt Weidemann.

Because of the specific assignment from the German Bible Society, Professor Weidemann chose to pattern his type after oldstyle roman design traits. His reasons were:

- ◆ The bracketed serifs of oldstyle faces help to retain the baseline definition.
- ◆ The relatively even strokes in oldstyle roman letterforms assure a uniform typographic color which results in less show-through on lightweight stock.
- ◆ An oldstyle face permits more distinctive shapes of individual letters than many other serified types.

Professor Kurt Weidemann teaches communications and graphic arts at the State Academy of Fine Arts in Stuttgart, West Germany. He was aided in his development of ITC Weidemann by Kurt Strecker, a long-time associate.

It is apparent that the typographic community has concurred with ITC's decision, because since it was first released in 1983, ITC Weidemann has enjoyed widespread and diverse use. Books, magazine ads, brochures, training manuals, parts lists, and even the small print used in packaging have all benefited from its clarity of design and distinction of form.

ITC WEIDEMANN®

BOOK

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“Punc!tu,a-

Despite its cantankerous rules and regulations, it's better

Proper punctuation is like table manners: you have to care a lot about it to cultivate the art. Some writers ignore it altogether as a matter of style. For other people—even some very good writers—it is such a bugaboo that they sprinkle commas, dashes, semicolons and colons about like confetti, counting on the odds that half the time they'll be right.

For most people who write for a living, fortunately, there is usually a benevolent copy editor in the wings who works over a manuscript and picks off the bloopers before publication. But even these designated experts don't always see eye-to-eye with each other. Still, despite its uncertainties and cantankerous rules and regulations, our modern punctuation system is better than nothing at all—as a recent exhibition at the Herb Lubalin Study Center of Cooper Union dramatically proved.

The exhibit, curated by Ellen Lupton and entitled “Period Styles: The History of Punctuation,” traced the evolution of punctuation marks from ancient Greek and Latin inscriptions, through medieval manuscripts, Renaissance texts and modern English usage.

The Ancient Greeks, as their recorded texts show, had no regard for punctuation marks. Their wisdom and learning was usually disseminated to the public—at large orally, through sermons, speeches and theatrical productions. It was left to the teachers, orators and actors

An 8th century A.D. text with minimal word spacing, and a mingling of caps and lower case letters; it also demonstrates the use of a semicolon, colon and period.

Early German text showing the use of a virgule—a diagonal slash which later was shortened and curved like the modern comma. (1472)

DISRESERATĀ QUALITER CA
INE FINE EXULTERIS; ETI
OCOQUENTURA EI PREDIX
IUANEPASTIUS GODOSE
URUS ERITTEBI; HAECAL

s!que calul decretoꝝ/vel lumary crebro
uanq̄ plura eis de paleis decreta scripta
ꝑ loco debite locatī!cumqꝫ glosa ordina
na!atqꝫ addicoibꝫ dñi Bartholomei bñi
ōnū lris capitalibꝫ/et caufarū micñs!ad
b)depingēdo casū/spacia dimittuntur sa
lū de cretales cū glosa ordina dñi hñi

to punctuate their speeches with judicious pauses—to allow themselves to draw breath, to let an idea sink in, or emphasize a trenchant point. As written, their texts would be almost impossible for us to decipher today; not one of the great Greek philosophical minds ever conceived of the idea of spacing between words! So up until the ninth century A.D., the text of Mark Antony's eulogy for Julius Caesar, for instance, might have looked like this:

FRIENDSROMANSCOUNTRYMENLENDMEYOUREARS
ICOMETOBURYCAESARNOTTO PRAISEHIM

There were, however, several attempts to ameliorate the problem. As early as 260 B.C., Aristophanes, a librarian at Alexandria, devised a system of dots interspersed between certain words, intended to indicate to orators where they should take short pauses, long pauses and complete stops. Though his concept and vocabulary laid the groundwork for our contemporary comma, colon and period, in ancient Greece his system was almost totally ignored.

Early Roman Inscriptions were not much more legible.

Although in the fourth century A.D., a Latin grammarian, Donatus, tried to revive interest in Aristophanes' punctuation system, the Romans had their own ideas. They somewhat improved legibility by placing a centered dot between each and every word, but they also added to the confusion by linking words and prepositions together, so that in a Roman text of the time the Caesar eulogy might have read like this:

FRIENDS•ROMANS•COUNTRYMEN•LEND•ME•YOUR•EARS•
I•COMETO•BURY•CAESAR•NOTTO•PRAISE•HIM



tion?"

than nothing at all.



Through the Centuries, as manuscripts and printed works replaced oral messages as the main vehicles of communication, punctuation and typographic devices were invented as a way to help convey meaning (rather than to merely provide resting places for orators). In addition to Aristophanes' dots, which evolved into commas, colons and periods, the semicolon appeared in the seventh century, the question mark in the eighth century, and a mark ¶ called a "capitulum" began to make its appearance in 15th century Latin texts. The capitulum was injected at intervals to indicate the start of a new idea without interrupting the flow of writing or print on the page. Although we now separate ideas into paragraphs by indenting or skipping a line, the old capitulum is still alive and active as a proofreaders' mark that indicates where text should break for a new paragraph. The asterisk *, dagger †, and double dagger ‡ also came into use in medieval manuscripts for keying passages to reference notes. Technically reference marks and not punctuation, daggers and asterisks were included in the exhibition.

It was not until the 16th century that an influential Venetian publisher, Aldus Manutius, put it all together and established a uniform system of punctuation. It was derived mainly from the dots of the ancient Greek librarian plus later grammatic innovations. People who like to

give credit where credit is due have dubbed Manutius the "Father of Modern Punctuation."

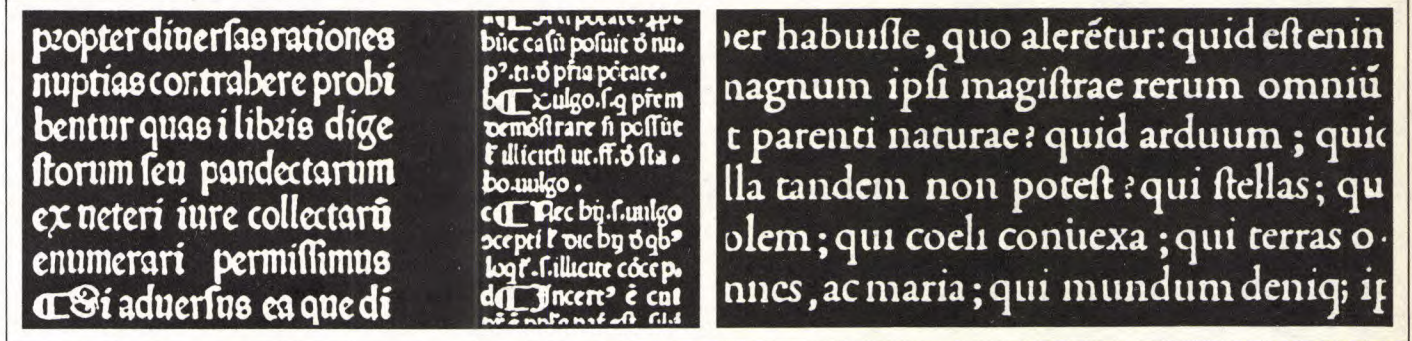
Manutius' efforts notwithstanding, there is still no final period to the story of punctuation. Only more question marks. Academics, novelists, poets, editors, publishers and scholars all disagree from time to time on proper usage. They all have their own approved "Manuals of Style," which they follow religiously...or they invent their own.

Beyond the history of punctuation marks, the exhibit delved into ramifications of punctuation. Scholarly essays demonstrated how it affected meaning and style in a Shakespearean sonnet, in the writing of Richard Wright, the poetry of Emily Dickinson (who much preferred dashes to commas), and in the work of agnostics like James Joyce and e.e. cummings, who proved that they could live without punctuation.

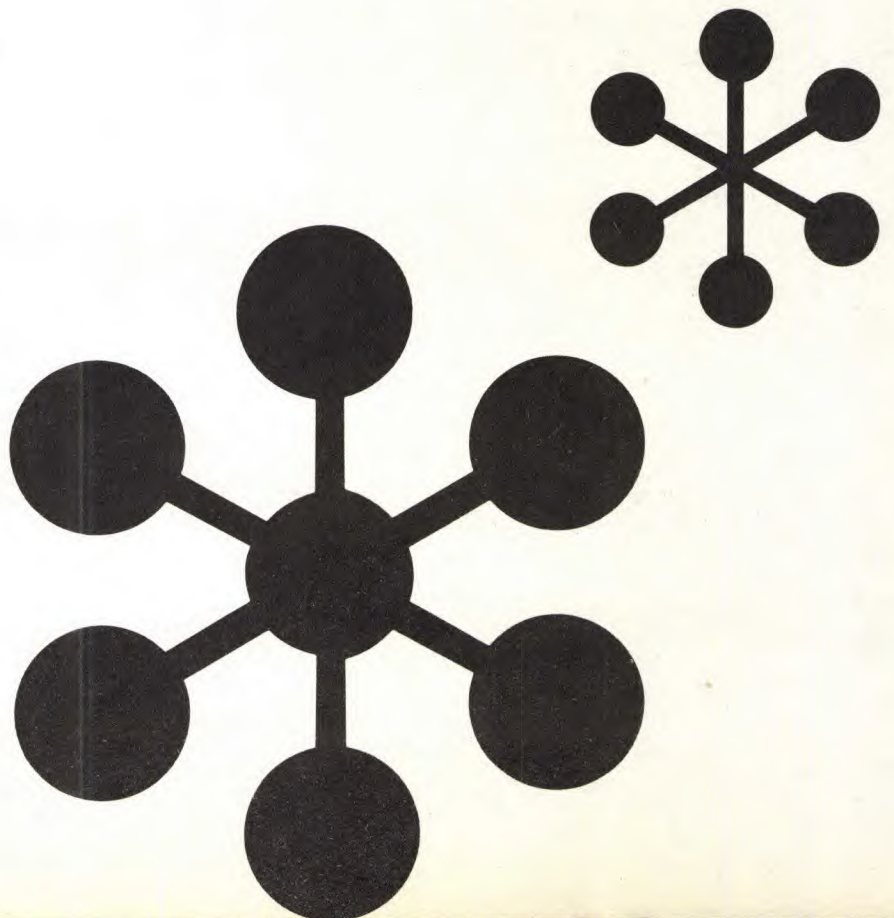
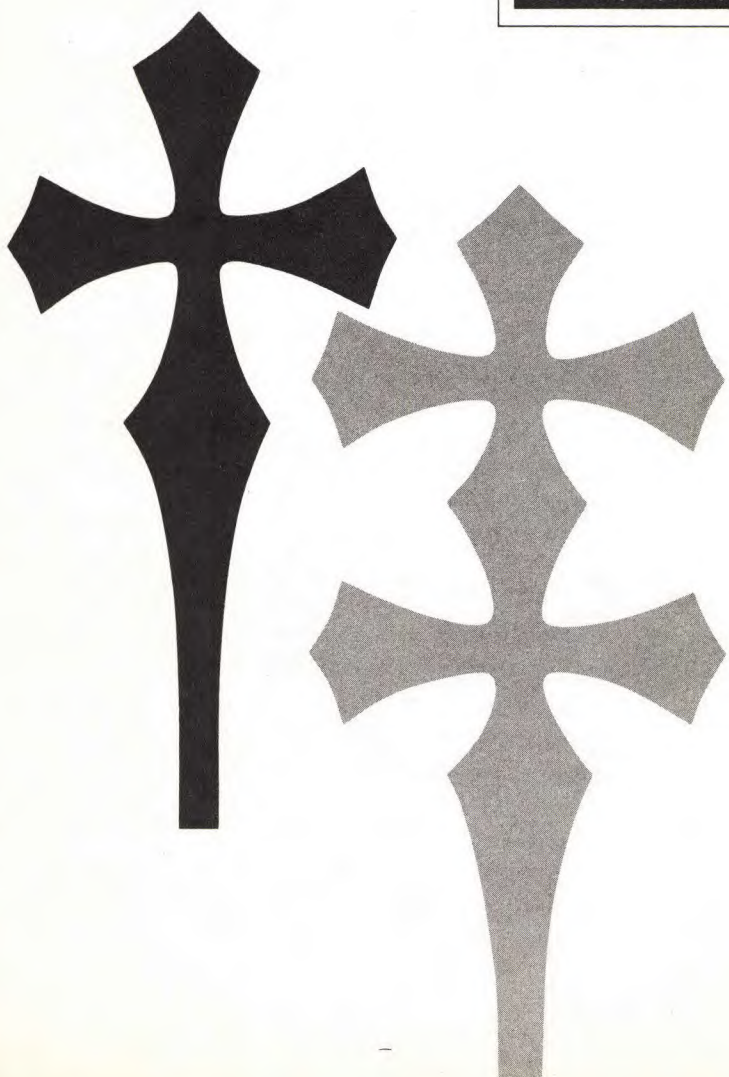
Although this fascinating "History of Punctuation" exhibit has been dismantled, its entire contents have been condensed in a worthy little digest, complete with a punctuation primer demonstrating all the essential rules in simple "Dick and Jane" style. The digest is yours for the asking. Send for it, Dick. You too, Jane. Write: Ellen Lupton, Lubalin Study Center, Cooper Union, 41 Cooper Square, New York, NY 10003. (The digest is free, but please include \$1 for postage and handling.)

* Marion Muller

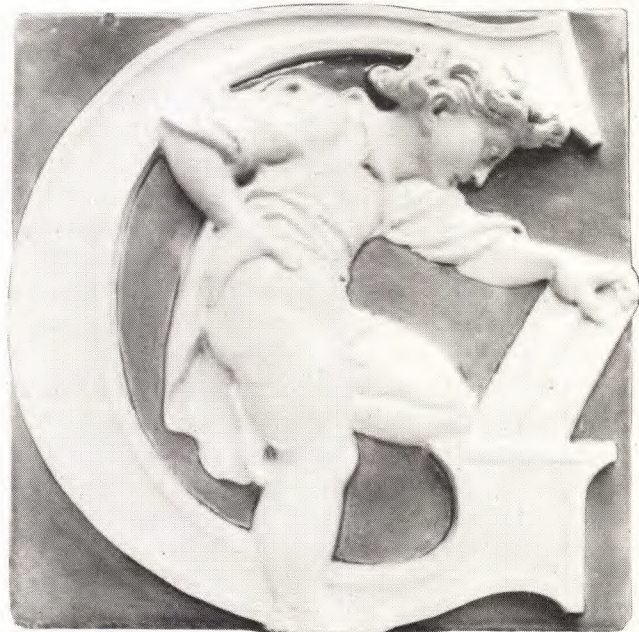
Excerpt from an early printed book containing the "capitulum," precursor of our modern-day paragraph symbol. (1478)



In this 1495 text, commas and semicolons abound, and the question mark resembles an inverted semicolon. Today the question mark is drawn to the same scale as a letterform.



VICTORIA & ALBERT



T H E R E I S N O T H I N G B E T T E R F O R A M
D R I N K A N D T H A T H E S H O U L D M A K E H



A bittersweet story came our way recently. We were touched by it, saddened, elated and enlightened, and we want to share it with you.

It started with this letter addressed to our editor, Ed Gottschall:

FB

Dear Ed:

You may remember me from the 1950's and 60's when I had a design office in New York City. I retired some years ago and moved to Sarasota, Florida.

In 1964, I found a series of Victorian ceramic tiles that were designed in 1867 for the old South Kensington Museum, later to be the Victoria & Albert in London.

I am planning to move to a retirement home here in the near future and am in the process of thinning out my art collection.

The idea came to me that you might be interested in doing a story on them for your U&A magazine.

Best regards,

Fred Brauer

Fred Brauer

Anyone who has never been there must understand that innumerable people who have, regard the Victoria & Albert as the most bountiful and discriminating museum in the world. Under its roof are the largest and finest collections of decorative and applied arts ever assembled—ceramics, glass, textiles, enamels, ivories, furniture—as well as historic treasures of the fine arts.

When Fred Brauer discovered a set of tiles in a New York City antique shop, with markings that were traceable to the V & A, he felt sure he was onto something.

The tiles contained sculpted letterforms intertwined with children's figures, in white bisque finish, on a golden ochre ground. In style and treatment, they were reminiscent of old Italian majolica ware. Each tile was approximately 10" wide, 12" high and 1 1/4" deep, and there were eight letters in the lot: D, G, J, L, N, T, X and Z.

Shortly after acquiring them, Brauer set about tracking down the history, pedigree and purpose of the tiles. A letter to the director of the Victoria & Albert Museum brought the reassuring reply that the tiles were "almost certainly leftover pieces from an alphabet made in 1867 by Godfrey Sykes (completed

& FRED



after his death by J. Gamble) who worked in the Florentine Renaissance style. The tiles were produced for a frieze running around an old refreshment room at the South Kensington Museum, now the Victoria & Albert." The letter further explained that though the old refreshment room has been superseded by a modern restaurant, the original frieze is still intact, and it reads: "There is nothing better for a man than that he should eat and drink and that he should make his soul good in his labour. X Y Z."

Eight letters out of a possible 99 may not seem like much of a treasure. They spell nothing; say nothing; and they are only leftovers or possibly rejects at that. But the tiles tie Brauer to a historic institution. They also attest to his keen eye, his good taste and his scholarly pursuits.

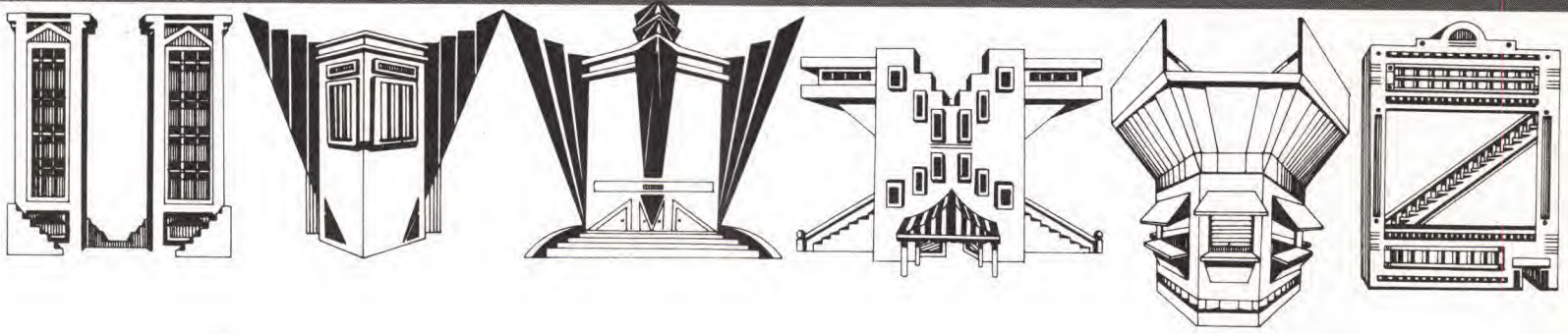
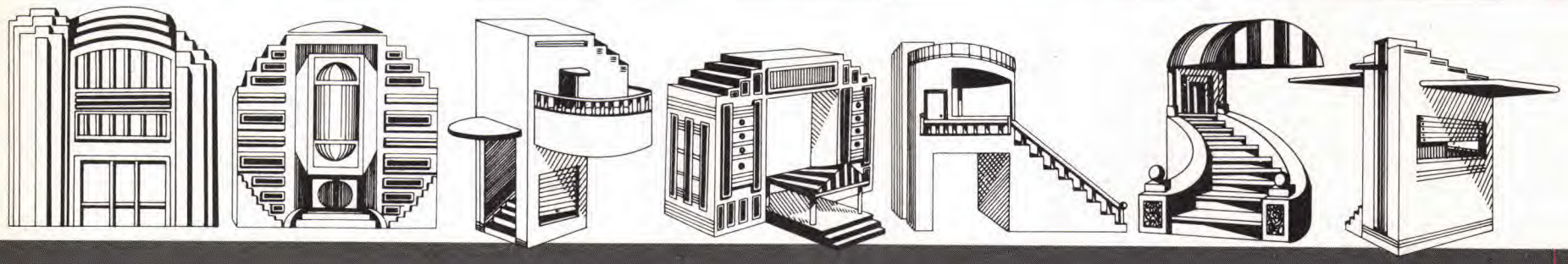
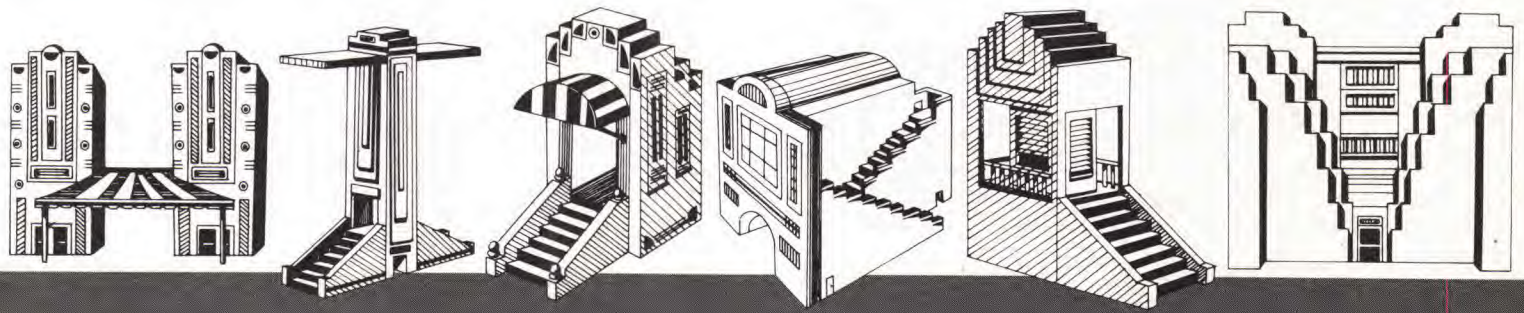
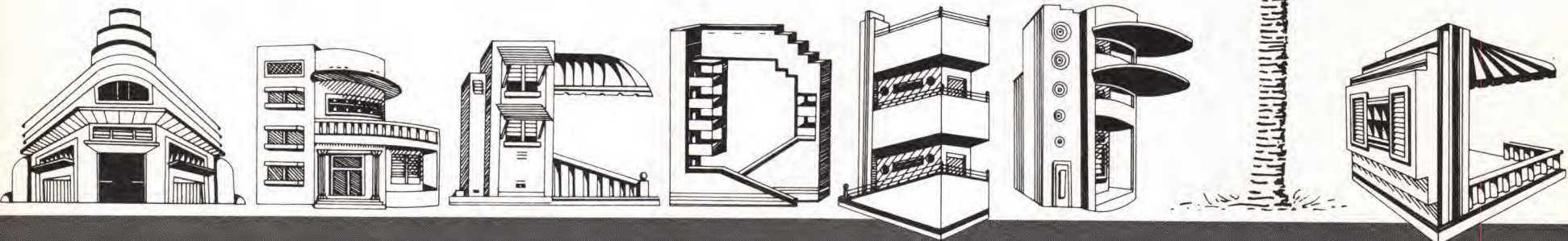
Though it's always sad to hear about the end of a career...the disposal of prized possessions...there is a bright side. The tiles may be gone, but they'll not be forgotten. For my part, I will never again hear the words "Victoria & Albert Museum" without repeating, to anyone who will listen, the bittersweet story of Fred Brauer and his leftover tiles.

☛ Marion Muller



Custom Built

No one can ever accuse Claudia de Castro, while a student at Florida State University, of lacking resourcefulness or of unwillingness to stretch a point...a wall...a stairwell...or a balcony...to solve a problem. The problem—posed by Assistant Professor Man Goggin to a beginning typography class—was to design an alphabet, illustratively or mechanically, in ink on illustration board. Prompted by the fantasy alphabets published in *U&Ic*, the students went all out. When they held a class vote to decide which ones to submit to us for publication, Claudia's alphabet, which she calls "Helvedeco," won a round of applause from her fellow students, as it does from us. **M.M.**



Seattle Students Win High Visual Honors

Top illustration awards are won by Art Institute of Seattle students.

Four Art Institute of Seattle students ranked with the best-trained student illustrators in The Society of Illustrators 1988 Annual Scholarship Competition. Their illustrations, printed at right, were among the 114 finalists chosen out of 4,332 sent in from 99 art schools and colleges.

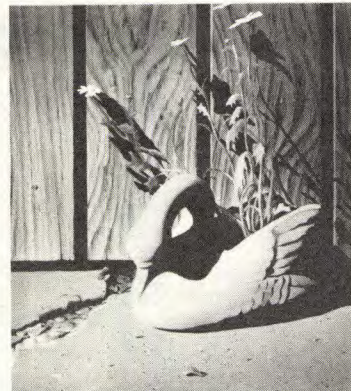
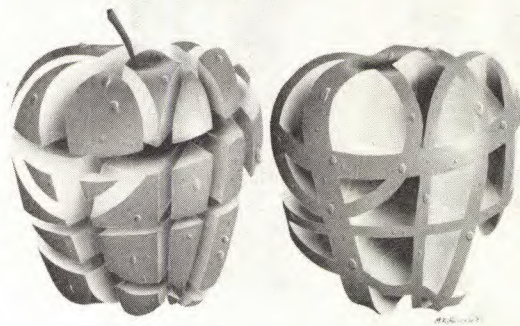
Two of the Seattle Visual Communications students received outstanding awards: Mike Rasciner won the coveted Starr Foundation award of \$1,500 and Roger Paris won the \$500 Phillips-Rodewig award. Both students will also receive matching grants from Hallmark Cards, Inc.

During the reception and awards ceremony at the Society's New York headquarters, the students were present with Dale Rutter, the instructor who promoted the contest to his classes. Asked about their future plans, Mike said, "While I'm in New York, I think I'll make a few job contacts." Roger had other thoughts. "I love the field of movie posters, ala Bob Peak. My plans involve L.A."

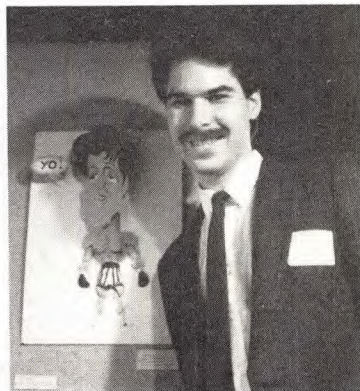
The students agreed on one thing: The Art Institute of Seattle provided unusually fine preparation for their careers—and two years of concentrated study was a rigorous but rewarding experience.



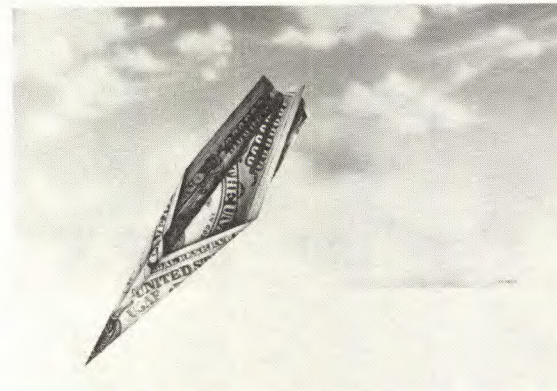
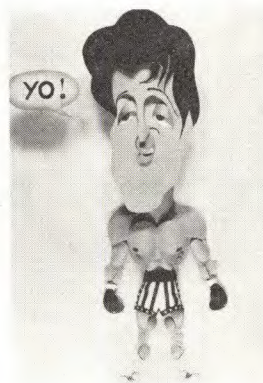
Award winner, Mike Rasciner
His winning illustration, "Two Washington State Apples," an airbrush rendering received the \$1,500 Starr Foundation award.



"Outdoor Still Life"
A mixed-media illustration placed Karen Ford as a finalist.



Award winner, Roger Paris
A cut-paper rendition of Sylvester Stallone, brought him the \$500 Phillips-Rodewig award.



"Million-dollar Paper Airplane"
An airbrush rendering won Eve Anthony a place among the finalists.

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Uppercase letters A-Z and lowercase letters a-z, along with numbers 0-9, are repeated in a dense, overlapping pattern across the entire page. The text is highly compressed and difficult to read as individual words.

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BERTHOLD TYPES

Berthold:
High Fidelity in
Typographic
Communications

In 1976 we released a new original type family from Professor Hermann Zapf: Comenius-Antiqua, in three weights with an italic.

The type rapidly became particularly popular in our English-speaking markets.

Comenius clearly displayed its calligraphic origins, especially in the italic letterform.

THE EYE OF THE BEHOLDER

Within a few weeks of the launch, we received an urgent message from one of our users in England: the design of the lower-case italic 'w' was unrecognisable to the average English-reader.

The character followed the accepted form of German cursive handwriting, but to the English-reading eye it seemed more like a ligatured combination of r and n. An alternative, based on the lower-case v, was suggested.

Within three months, we had evaluated the problem, gained Professor Zapf's approval, produced new typeface grids and delivered them.

We tell you this not to boast of our speed; frankly we would prefer to be able to process special requests more quickly.

We wish to demonstrate our commitment to the ultimate in typographic quality and flexibility, which so often demands exceptional response from us.

And to acknowledge that for all our painstaking work at the leading edge of typography, we must still sometimes make corrections or amendments.

A SIZE FOR ALL FACES

It is not only our uncommon obsession with quality which distances us from other manufacturers.

During our progression from metal to phototypesetting over the last twenty-five years, we have adopted certain logical principles which may seem quite unfamiliar: perhaps even a little strange.

For instance, our typefaces share a common size.

Bembo and Antique Olive align perfectly when set adjacent in the same size. So, to cater for varying design characteristics, allowance must be made in the line feed to enable ascenders and descenders to maintain their traditional aloofness.

Metal type sizes were determined by the size at which they would fit on the metal body at a particular point size. But point sizes would vary from country to country, and even from foundry to foundry.

With filmsetting, there is no physical body; type may be set 'minus solid' on less than its body-size.

It was obvious that the only constant element could be the capital-height. Furthermore, applying the ancient principles of typeface sizes to a modern technology simply made no sense.

We saw little alternative but to adopt capital heights as our primary specification parameter, with line feed the secondary – and adjustable – parameter.

Perhaps this will not strike the reader as a particularly radical concept.

But we have always been concerned that users and specifiers should completely understand our system; we produce comprehensive and constantly

updated reference material, such as our 'Body Types' compendium, now in its third edition, running to some 1800 pages of type specimens.*

A SIXTEENTH OF A MILLIMETER?

A similar route led us to adopt the metric system as the measurement basis for our keyboard systems.

Not through any overt (or covert!) European chauvinism, but simply because the humble and much-maligned millimeter is vastly more adaptable and flexible than the more familiar inch.

Many years ago, during the development of our first computer-aided phototypesetters, our designers were well aware of the importance of the 'sixteenth' as a building-block in any electronically-controlled system: it forms a common basis of hexa-

decimal coding and binary instruction sets.

We were deeply involved in marrying computer calculation with precision opto-mechanics; it was essential to standardize on a system of measurement which was totally acceptable to both engineering and electronic disciplines, but which would also be acceptable and understandable to our typographic users.

The inch was too crude an increment. And on the other hand, points were far too fine. And anyway, which point system should we use? Didot or pica?

So the millimeter it was. Broken into sixteenths (approx. $\frac{1}{400}$ " or exactly 0.0625mm). And just to confuse the issue a little more, our sixteenths were referred to in decimals, but rounded to two places!

But the metric system has many advantages other than simple convenience. It is familiar to many people, worldwide. It is an eminently understandable method of measurement. And it is – despite what some may initially feel – 'user-friendly'.

But most importantly, when divided into sixteenths, it enables pica points, didot points and inches – at all their primary sub-divisions – to be emulated with acceptable accuracy. And while the sixteenth is initially confusing, it combines to form one eighth, then one quarter, and so on.

Later, we made a major contribution to a system of metric typographic specification, based on units of one quarter millimeter, which eventually became a German Industrial (DIN) Standard.

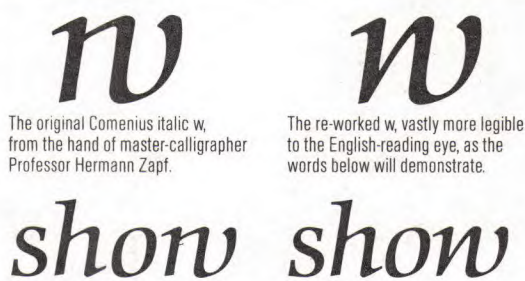
A FACE FOR ALL SIZES

Another difference: we use one master typeface design for all sizes.

Metal typefaces were supplied in a number of 'design sizes', each 'cut' being used for a specific range of sizes. The smallest design size could differ quite remarkably from the semi-display sizes.

The smaller sizes had enlarged counters and thickened strokewidths: larger sizes were thinned and more elegant. Smaller sizes were positioned on their body so as to naturally include more space between characters; larger sizes were more tightly fitted: a principle, incidentally, which we – alone among manufacturers – chose to maintain for our filmsetting systems. White space compensation, as we call it,

*Berthold 'Body Types' is available from your local Berthold office.



The original Comenius italic w, from the hand of master-calligrapher Professor Hermann Zapf.

The re-worked w, vastly more legible to the English-reading eye, as the words below will demonstrate.

e E k K y Y
 à Á ø Ø - -

BQ

causes the smaller sizes to be more openly spaced automatically, but as the type size is increased, so the amount of spacing is reduced until, at around sixteen point, there is no additional spacing compensation.

Photolithography was not only the natural partner for filmsetting, but an infinitely more controllable process during the production stages.

Major experiments undertaken by G G Lange, now our artistic director, proved that – as long as an exceptionally sensitive aesthetic approach was used – it was perfectly reasonable for us to adopt a single-master policy when adapting typefaces from metal original designs. White space compensation was a critical supporting factor in this conclusion.

That this policy has been successful is proven by the high esteem in which our typographic principles are held by the industry.

But in two remarkable cases the policy fell short. The manner in which we approached the problems – and finally solved them – will tell you a great deal about us.

CHANGING TIMES

Our Times New Roman family was adapted under licence from the Monotype 16pt metal design, and was one of our earliest filmsetting faces.

In display sizes it was fine. But when set in the smaller text sizes it just didn't hang together as the metal did.

It just wasn't Times New Roman.

We re-worked the face several times; changing sidebearings, re-drawing certain characters, but to no avail.

Eventually, in 1980, we gave up and produced a complete alternative version of Times – the 'Times 327' family. This comprised both roman and semi-bold weights with italics, all based on the Monotype 8pt cutting, named after the Monotype series numbers.

In text sizes, the new design looks like Times and tastes like Times.

Times was an exception that proved the rule... except for Century Old Style: a story with a similar beginning and a similar ending.

Our first Century Old Style family lacked some of the delicacy of the metal version in the smaller sizes. So, brushing aside any dogmatic adherence to our principles, we set out to produce a new version of the family, entitled 'Original Century'. The result is a very pleasing family, accepted as a perfect adaptation of the metal.

THE LIGATURE STORY

None of our present typefaces, much to the surprise of the purists, include ligatures for fi, fl, ffi, and so on.

Although our first filmsetting machine, the lovely diatype, had them, that was precisely when we realised that ligatures (in their conventional sense) have no place on a filmsetting typeface master.

Set in Gustav Jaeger's Berthold-Exklusiv Jersey family

The ff, fl and ffi cause us little problem. Due to our carefully calculated character widths, these characters will normally overlap in those faces where ligatures would traditionally have been provided.

The result is usually indistinguishable from the real thing.

But by definition, a ligature is a fixed combination character. By definition, filmsetting allows totally flexible character spacing.

Hence our dilemma.

A ligature, when used in a setting where there is any variance in spacing from the theoretical 'norm', stands out like a shark in a swimming pool.

The space between the component characters is rigid – fixed – and either attempts to rigidly dictate the surrounding spacing, thereby eliminating the major benefit of spacing flexibility, or is nastily obtrusive to the eye.

So we abandoned ligatures. In their place, we introduced the dotless i. Or rather, the dotless ı.

This serves two purposes: it enables accents to be floated onto the ı (very useful if you happen to need to set a quantity of Hungarian, Turkish, Czechoslovakian or even Tagalog).

But of more general importance, when set against a judiciously overhung f, it can form a flexibly-spaced approximation of a ligature.

Not a perfect ligature, we grant you.

But infinitely better than the result of setting a normal i against the f, where the i-dot will overset the bowl of the f causing a nasty mis-shapen carbuncle on the tip of the f.

We can't believe that this is the end of the line for ligatures.

With the breathtaking progress in technology, with

its particularly pronounced effects on the graphic arts industry, there will doubtless be an even better solution one day not too far away.

DIFFERENT? UNUSUAL?

We are proud of our typographic heritage.

We are proud of our uncompromising maintenance of quality.

We are proud of the flexible and forward-looking methods that we have used to harness the new technology.

And if all that makes Berthold unusual, we can only shrug and accept it.

So don't think of us as strange; think of us as thoughtful.

Everything we do is simply aimed at providing our users with all the tools required to produce a typographically pleasing product.

Combined with the highest levels of technology. And thought.

fi

A nasty little carbuncle

fi

Our hero – the dotless ı

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 Second Times – Times 327

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 First Century – Century Old Style

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The newly appointed director of painting and sculpture at New York's Museum of Modern Art, Kirk Varnedoe, called Hiroshige "a handsome typeface" in *Art in America** magazine. As text or display, Hiroshige enhances every word and delights the eye.

**Art in America*, Volume 75, Number 7, July 1987, in an article entitled "Views of Edo: High and Low", by Kirk Varnedoe.

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◆ (hîr'ō-shē'gē)
shige

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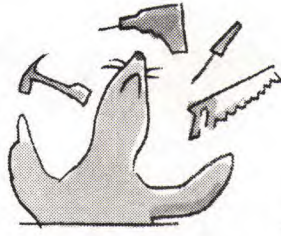
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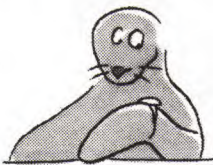
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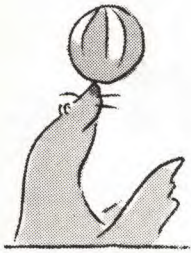
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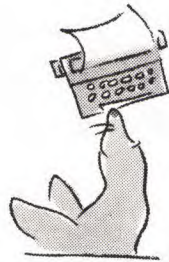


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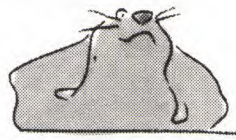
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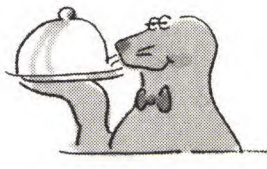
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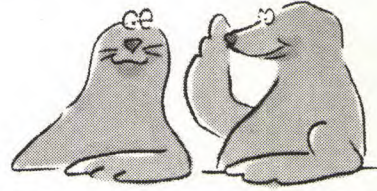
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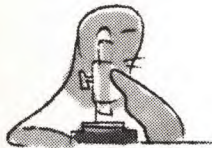
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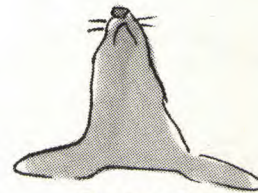
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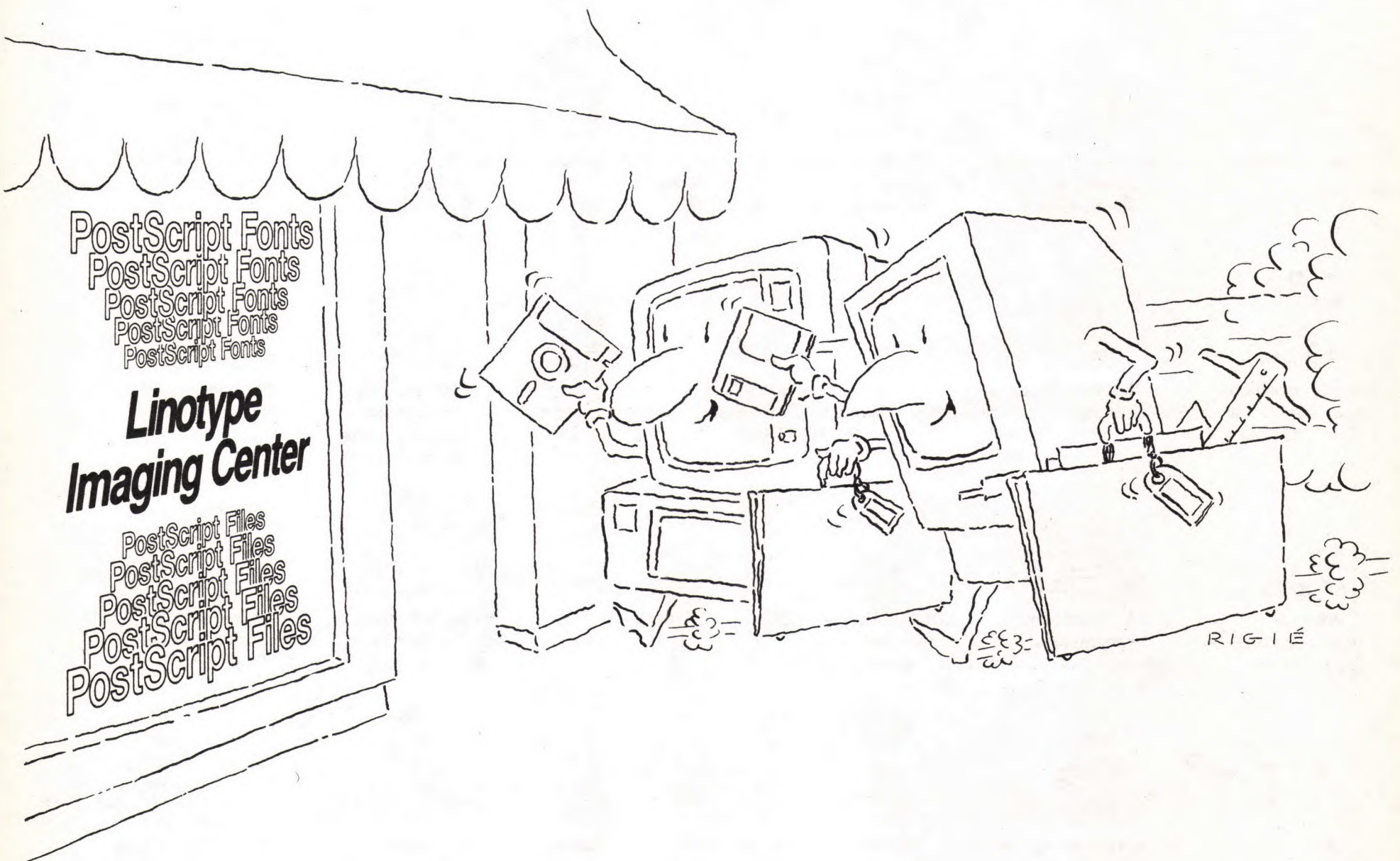
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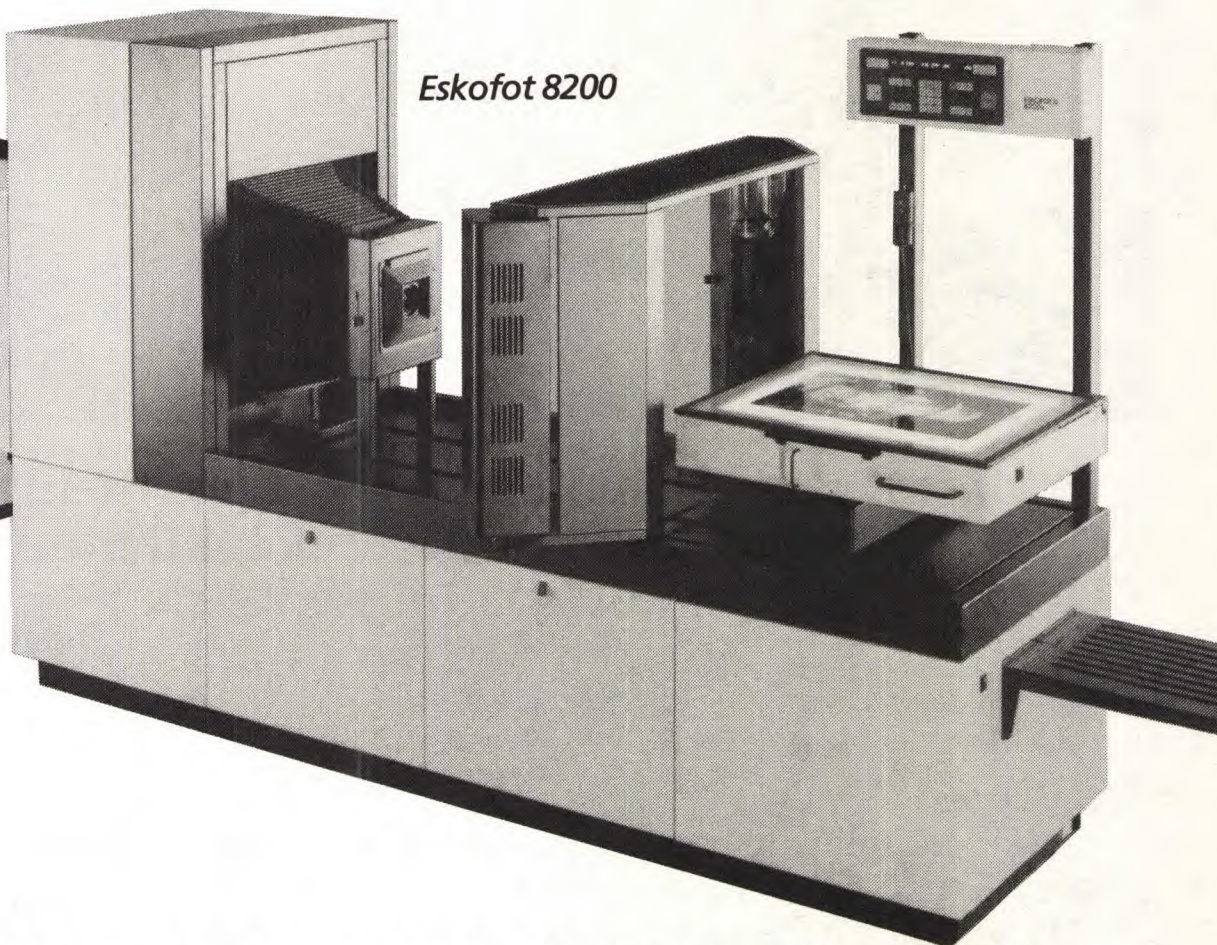
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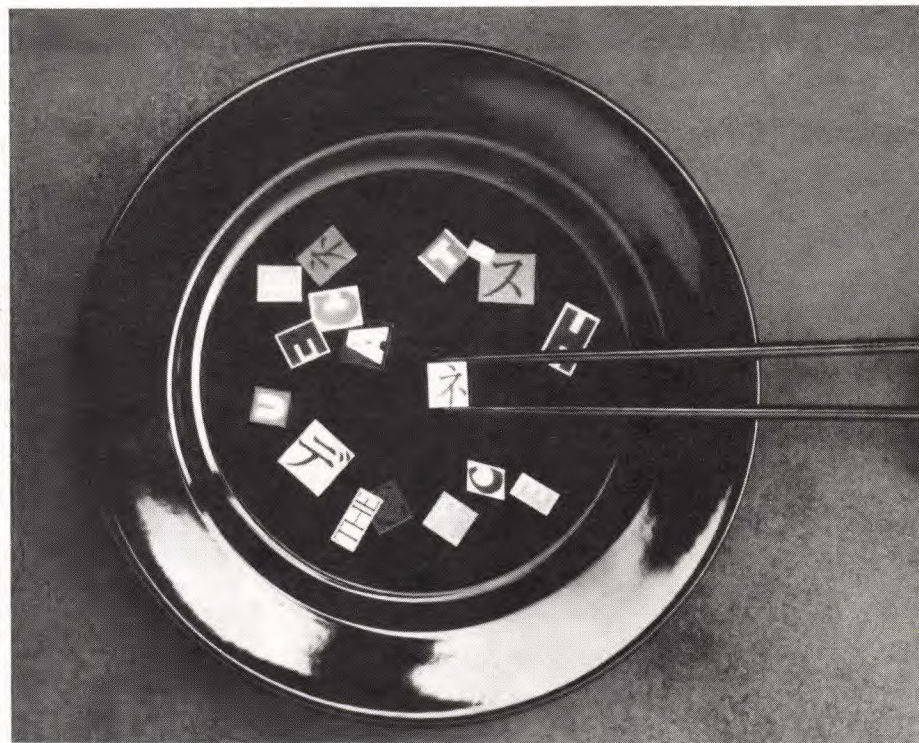
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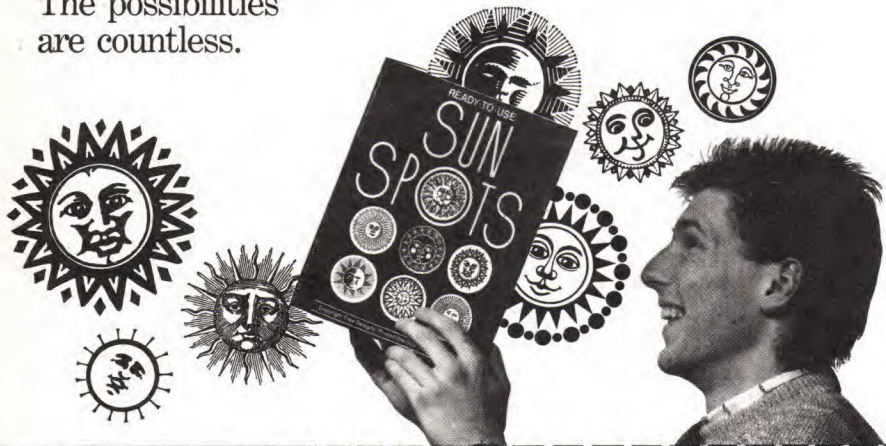


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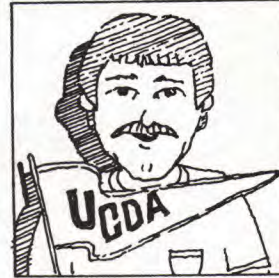
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ARCHITECT

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Chris Costello • Arlington, MA

Divine

Joye Divine • Wichita Falls, TX

Tocco Bold

Douglas Tocco • Warren, MI

Didyma

Mustafa Eren • Istanbul, Turkey

Freidan

Donald Warren • Jacksonville, FL

POPS!

Mark Sellmeyer • Union, MO

Heun Gothic

Christine Heun • Glen Ridge, NJ

Muirfield Book

Michael Beens • Southfield, MI

The Judges

Christopher Austopchuk
Art Director for
CBS Records

Kevin P. Gatta
Senior Designer for
the Pushpin Group, Inc.

Scott A. Menchin
Art Director for
HOW Magazine

Roy Zucca
Vice-President,
Director of Typography
for Young & Rubicam

Blanche Fiorenza
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Association

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See page 34 in this issue.

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a

ITC American Typewriter®

Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demibold
Demibold Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demibold Condensed
Bold Condensed

ITC Barcelona®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

b

ITC Bauhaus®

Light
Medium
Demibold
Bold
Heavy

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

ITC Caslon 224®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

c

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Élan™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

g

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

e

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Goudy Sans™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille™
Book
Book Italic
Bold
**Bold Italic
Black
Black Italic**

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv
Bold
Bold Kursiv
Extra Bold
Extra Bold Kursiv
Heavy
Heavy Kursiv

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

l

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semibold
Semibold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

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ITC Pacella™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiepolo™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

t

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
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لطيف أبيض	LIGHT
لطيف أبيض مائل	LIGHT ITALIC
لطيف متوسط	MEDIUM
لطيف متوسط مائل	MEDIUM ITALIC
لطيف أسود	BOLD
لطيف أسود مائل	BOLD ITALIC

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بطرس صحفي متوسط	MEDIUM
بطرس صحفي متوسط مائل	MEDIUM ITALIC
بطرس صحفي أسود	BOLD
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بطرس كوفي حديث متوسط مائل	MEDIUM ITALIC
بطرس كوفي حديث أسود	BOLD
بطرس كوفي حديث أسود مائل	BOLD ITALIC

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بطرس مسطرة أبيض مائل	LIGHT ITALIC
بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

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بطرس كوفي أبيض	LIGHT
بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
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ITC Kabel Outline®

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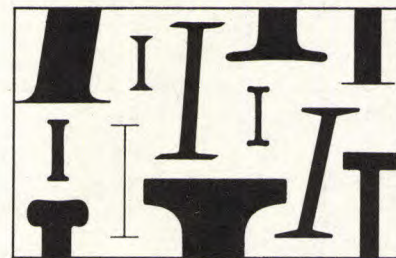
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he short strokes projecting from the top and/or bottom of a main stroke of a letter are serifs. Serifs come in a variety of sizes and shapes and differ in the way they are joined to a main stroke.

Some typophiles maintain that serif typefaces are more legible than sans serifs. They feel that serifs flow the letters together and aid the eye in reading words as units. Others claim the cleaner forms of the sans serifs make for easier readability. And another school says what you get used to reading as a child determines what will be most easily read when you are an adult.

Who is right? In our judgment none of these viewpoints tells the whole story. How a typeface is used, its size, letterspacing, line length, and line spacing for example, greatly affect readability. Except for eccentric designs, a great many designs, effectively used are very readable.

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Welcome to the second opening of the U&lc BookShop. We thank those of you who stopped in to browse in May and those of you who found books to purchase. And to those of you who are entering our BookShop for the first time, welcome too.

Due to the current size of our BookShop, the browsing may not take long, but we are confident you will find each carefully selected title to be interesting and a valuable addition to your own shelf.

Our BookShop Review Committee did not have an easy task this time. Many excellent, quality titles were submitted, and the Committee made its choice based on each title's value, as well as the quality of the subject matter's presentation. Several of the books you will undoubtedly quickly recognize (such as the Graphis books), while others are new, which, we hope, you will find both interesting and noteworthy.

As with the May BookShop, many of these books are not easily available, most of which may be obtained only via direct mail through your U&lc BookShop.

Also new this month, we are able to expand our customer convenience services. The first is our toll-free 800 telephone number, for those of you who would rather call than write...and, in reply to previous shoppers' requests, we have now developed a credit card charge system.

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We thank all of you who have forwarded suggestions. With your input, the BookShop will become more valuable in bringing together those titles and topics you seek the most. If you know of any books that you feel would be of interest or value to your fellow typographers and designers, please let us know.

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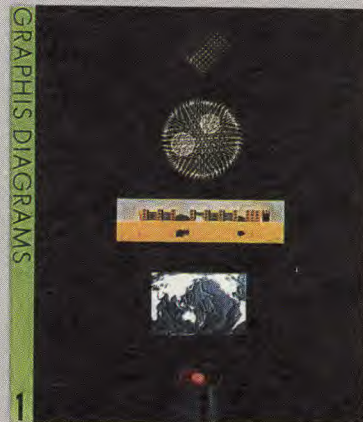
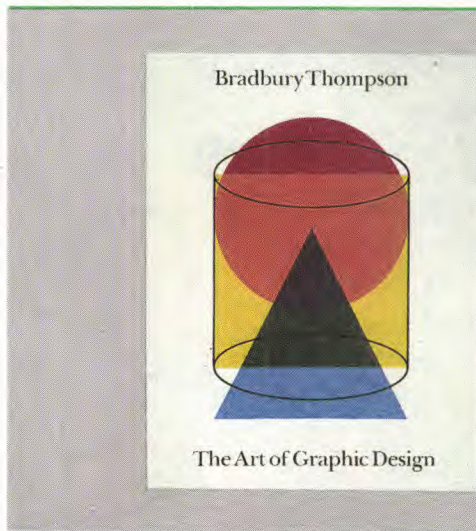
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The Art of Graphic Design

by Bradbury Thompson

Graphis Diagrams I

Edited by B. Martin Pedersen



A U&lc BookShop mail order exclusive.

If anyone in the world is supremely qualified to discuss this subject it is Bradbury Thompson, one of the really great American graphic design pioneers from the 1930s. By his work, his teaching and writings he has been and still is a major influence. Perhaps the greatest impact of his work on other designers was through the pages of the more than 60 issues of Westvaco Inspirations.

This elegant book, designed and directed step by step by Thompson, is itself a landmark in the history of fine book-making. A real collector's item, it brings together for the first time a full spectrum of Thompson's timeless contributions to American graphic design, including his experimental work and his work in magazines, typography, books, simplified alphabets, and contemporary postage stamps. The text and commentaries accompanying each of the 16 sections and illuminating Thompson's working methods and philosophy of graphic design were written by the author, with contributions from other notable designers, critics, and art historians.

The text is not just informative. It is often charming, often stimulating. Just a few of the chapter headings give an idea of the book's scope and tone: Graphics in Motion, Type as a Toy, Primitive Art as Graphic Design, The Alphabet as Visual Art, Classic Art as Modern Graphics, Learning and Teaching, A Bible for this Age.

A book that is a must for anyone in typography and design not only for its insight into Thompson and as a retrospective of a great designer's works but as a reference to a very important era of typography and design development in the 20th century.

232 pages. 310 illustrations, 272 in full color. 9 3/4" x 13 3/4". Hardcover. #1009. \$65.00, U.S. and Canada. \$70.00 elsewhere.



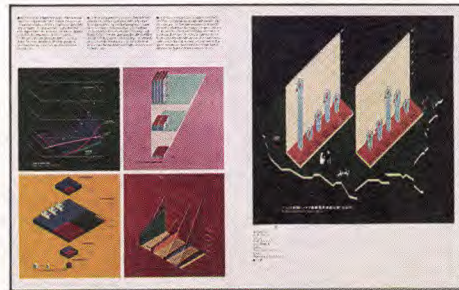
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The graphic visualization of mathematical and statistical information is an art and a science. Perhaps more than in any other graphic design area the emphasis is on making the abstract and the mysterious clear. Graphic Diagrams is a comprehensive overview of the state of the art in diagram design.

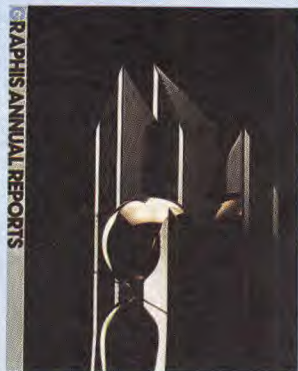
With today's exploding demand to graphically represent the outpouring of computer generated numerics, this is a timely working tool, one any designer involved in business communications will be enriched by having within reach.

The book's seven chapters cover: Historical representations and explanation of facts, functions and processes; Comparative statistical diagrams; Flow charts and organizational charts; Cut-away diagrams illustrating technical objects and processes; Charts, tables, and cartographic diagrams; Architectural representations; and Diagrams of complex information for professionals and the lay public.

All texts are in English, German, and French. Of added value are the indexes of art directors, designers, artists, photographers, clients and editors, agencies and studios. 288 pages. 9 1/2" x 12". 431 illustrations (most in color). Hardcover. #1019. \$65.00 USA, Canada. Elsewhere, 118 Swiss francs, shipping included.



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Graphis Annual Reports*
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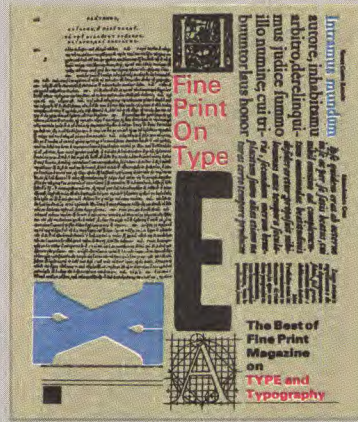


Graphis Photo 88*
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Graphis Poster 88*
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*Graphis books are available by mail only from your U&lc BookShop.



A U&Ic BookShop mail order exclusive.

If you want to see the best graphic designs from all over the world, and see them in beautifully printed full color, this is your one-stop book. Thousands of entries, representing much of the year's best graphic design, were screened for this 37th edition of the international year-book of graphic design. Over 650 pieces were chosen and these are really the best of the best. The result is a gold mine of visual ideas and innovative concepts.

Special sections are devoted to brochures, advertising, editorial design, annual reports, illustration, corporate identity, packaging, calendars, record covers, and book illustration. There are indexes of art directors, designers, photographers, and publishers, and agencies.

Complete descriptions and credits accompany each piece. All credits and text are in English, French, and German.

256 pages. 9 1/2" x 12". Hardcover. #1018. \$65.00 USA, Canada. Elsewhere, 118 Swiss francs, shipping included.

A U&Ic BookShop mail order exclusive.

If you love typefaces, typography, graphic design, you'll love this book. If you read Fine Print magazine, you'll find this collection of the past decade's articles a useful and beautiful reference volume. If you are not a regular Fine Print reader, you've missed many wonderfully informative thoughtful, authoritative, stimulating articles.

Here they all are, covering everything from punchcutting to digitizing, from the romance of wood type to the challenge of Metafont Computer programs. And the fully illustrated articles are by an international who's who of designers, including George Abrams, Joseph Blumenthal, James Mosley, Charles Bigelow, Max Calfisch, Horst Heidermoser, John Dreyfus, Stephen O. Saxe, Kris Holmes, Paul Hayden Duensing, Walter Tracy.

A book for type lovers to love and to treasure, this is a rare compilation of opinion and critical comment that is as rewarding to the eye and the touch as to the mind and the spirit. An elegant example of the elegance it critiques.

160 pages. 8 1/2" x 11". Hardcover. #1014. \$40.00, U.S. and Canada. Elsewhere, \$45.00.

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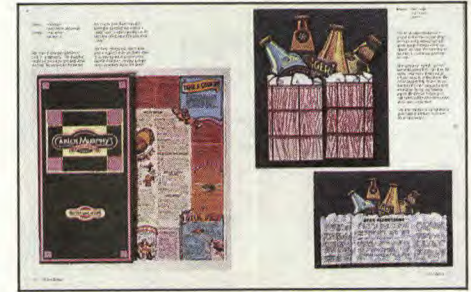
A comprehensive and visually exciting collection of the most delectable menu designs of the past year. A real graphic idea file and source of inspiration. Slanted to typographic gourmets, many menus shown are accompanied by data about the designer, a discussion of the design/communication problem, and notes on type use. Includes interviews with leading designers and restaurateurs.

For easy reference, the menu selections are grouped into such chapters as: Catering and Special Feasts, Hotel and Resort Menus, International Menus, Casual Dining, Specialty Menus, Children's Menus. Over 200 menus are shown in full color.

Appendices give names and addresses of paper suppliers, state restaurant associations, rules for the National Restaurant Association's Great Menu Contest.

This close-up study of just one medium offers a rich menu of design ideas applicable across the communication design spectrum.

256 pages. 9 1/4" x 12 1/4". Hardcover. #1016. \$49.95, U.S. and Canada. Elsewhere, \$55.00.



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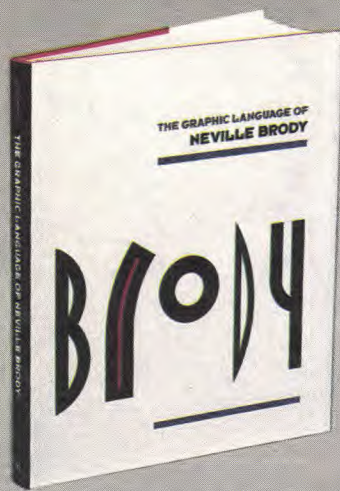
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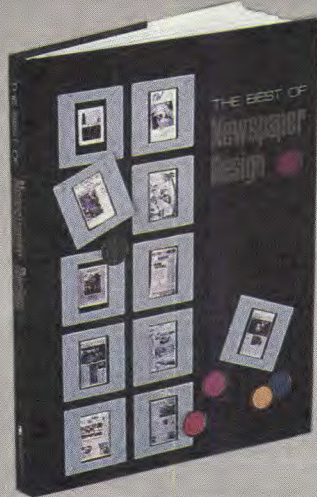
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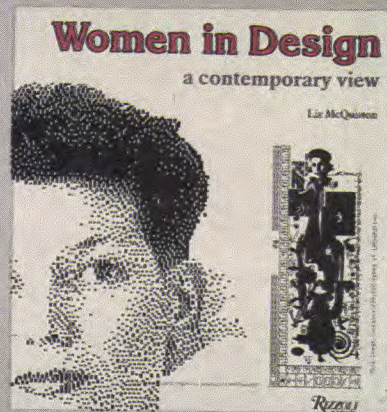
The Graphic Language of Neville Brody
by Jon Wozencraft



The Best of Newspaper Design



Women in Design
by Liz McQuiston



Neville Brody's design has made him a controversial designer at the young age of only 31. His style has made him an innovator to some, a "Peck's bad boy" to others. Regardless of praise or criticism, he has defined a style that cannot be ignored, some even now call him the "most influential designer of the '80s."

Through his magazine designs, handling of typefaces, and his own typeface design, he has created a new look, a vision that will surprise, possibly enrage, the design community that thinks it has seen everything. Be prepared to sit up and take notice, something new has been developed.

The book itself is a well compiled collection of his work over the last decade, including his ground-breaking design and typography for the international style journal, *The Face*. If it's a new look you seek, a fresh approach, exposure to powerful, dramatic, attention compelling graphics, you'll enjoy and profit by this work.

The book presents Mr. Brody's many lucid and provocative comments, offers an insight and understanding to his methods and makes the reader think and re-evaluate many of the standards we follow.

160 pages. 10" x 12 1/4". 474 illustrations (101 in color). Hardcover. #1012. \$35.00, U.S. and Canada. Elsewhere, \$40.00.

Perhaps it's the influence of television, or the increased availability of full color; perhaps it's a response to more demanding and more time pressed readers, but whatever the causes, today's newspapers are becoming livelier yet cleaner, more attractive, more readable, year by year.

"The Best of Newspaper Design" records and interprets the maturation of newspaper editorial pages, spreads, and sections. If you want to see the brightest approaches to regularly appearing sections, to page design or breaking news, to the handling of special topics, for example, this is the place to look.

This is a full-color record of the Society of Newspaper Design's ninth annual creative competition. The jury viewed over 7,000 entries from all over the world. Over 500 were chosen for awards and are illustrated in this book. Illustrations are large and well printed on coated paper.

If you are involved in designing for newspapers or any print media or love type designs, this book should be on your shelf. Many new and exciting designs are accompanied by a text that explains the why and how of the design concept.

256 pages. 9 1/4" x 12 1/4". Hardcover. #1013. \$49.95, U.S. and Canada. Elsewhere, \$55.00.

It's about time. As the book's thoughtful and informative introduction points out, in 1985, 52% of all designers, excluding architects, in the United States were women. This book looks at the careers and illustrates the work of 43 women in the USA, Britain, Italy, Japan, Holland, and India. It concentrates on design areas not traditionally associated with women, such as graphic design, product design, architecture, industrial design, and animation. Furniture, interior, and even some film and television work are shown.

Women in Design does not pretend to be encyclopedic either in the coverage of all the outstanding women designers nor in in-depth coverage of the chosen 43.

It's a mixed collection of styles, some classic, some controversial. Each designer is represented by a visual of her work, a biographical note, and comments about her career in a male dominated field. We'd like to have seen more women designers represented, but, hopefully, that will be done in another volume. This is a good start.

It is an introduction to the subject, an excellent opening report of a very under-reported subject. It's enjoyable, informative, and quite an eye- and mind-opener.

144 pages, 24 in color. 9" x 9 1/2". 160 illustrations. Hardcover. #1017. \$25.00, U.S. and Canada. Elsewhere, \$30.00.



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